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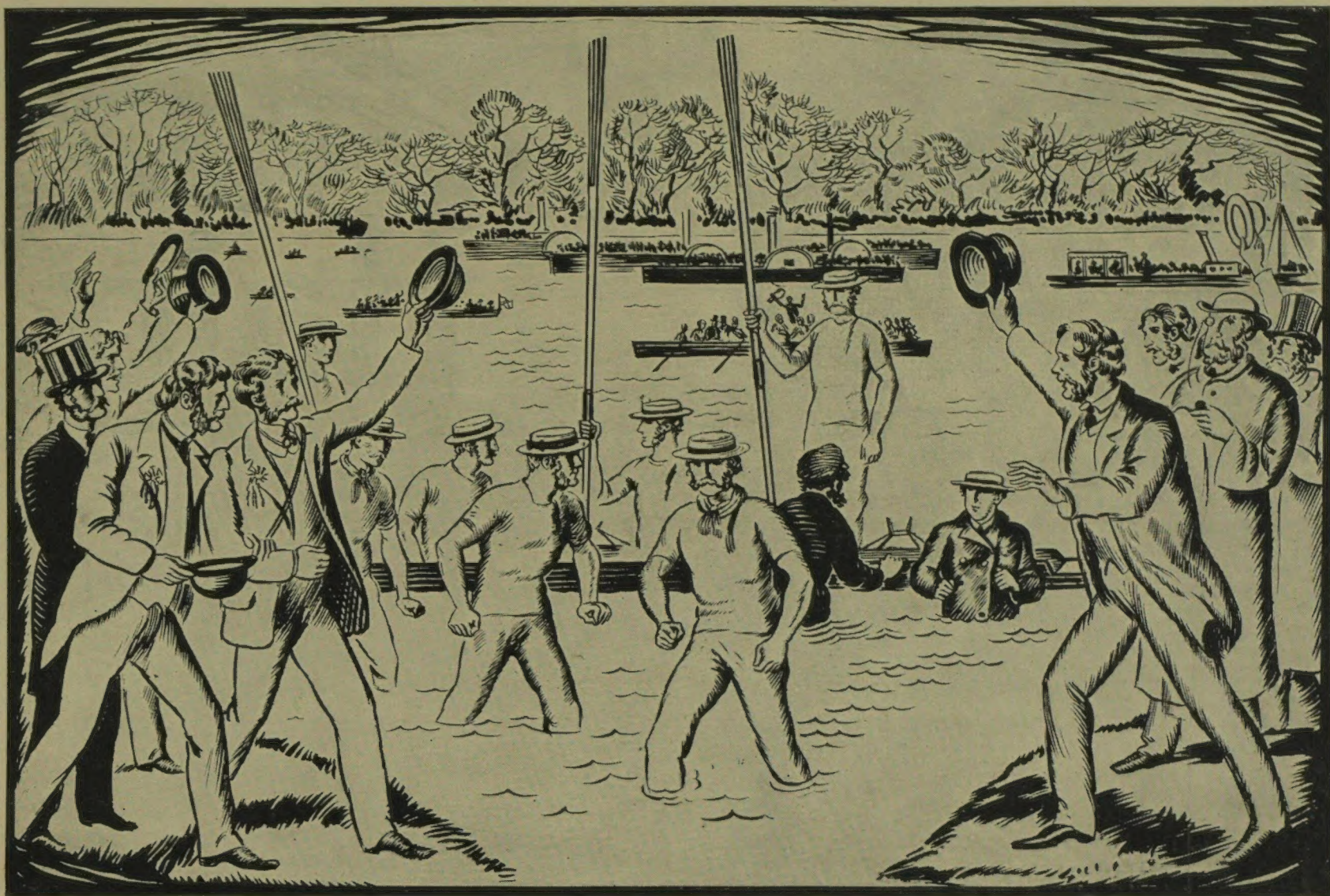
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"THE OXFORD BOAT SINKS AT THE MOMENT OF VICTORY IN 1863."

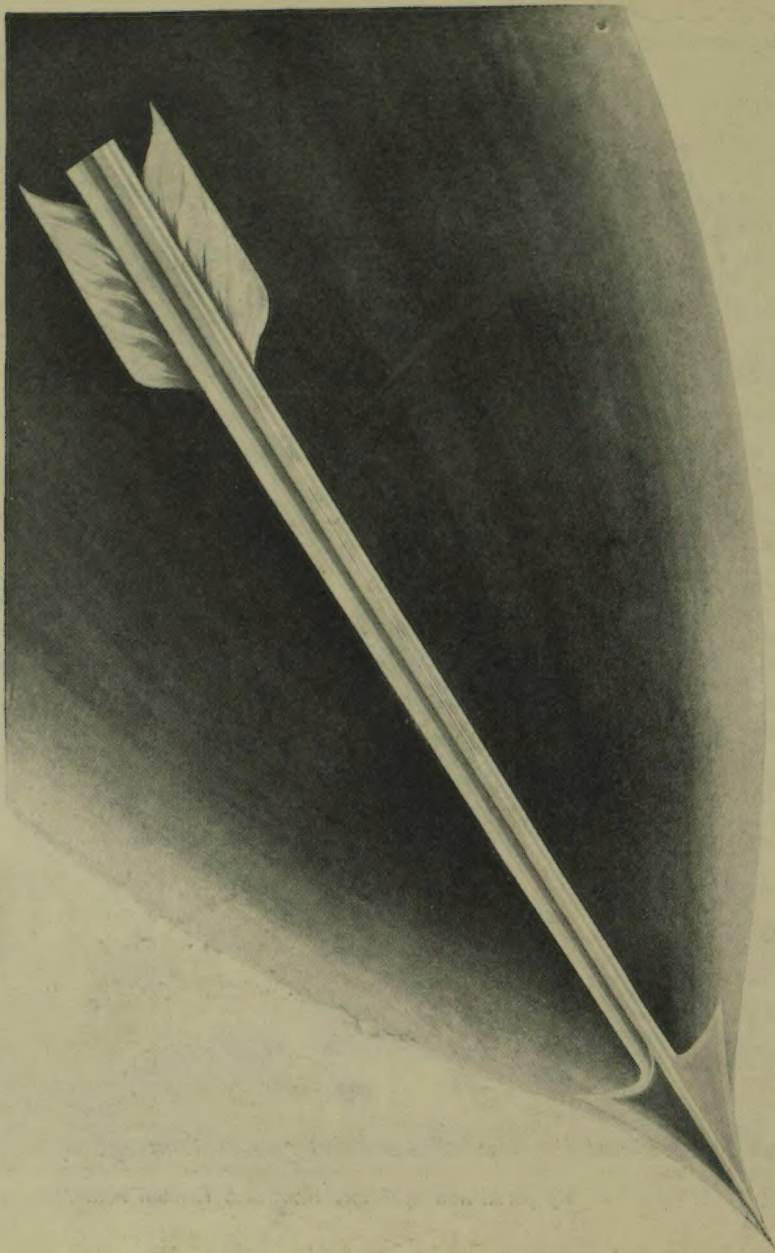
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 9, 1929.

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OUR NEW AIRSHIP, "R101": A MAMMOTH OF THE SKIES COMPARED WITH HER PIGMY HUMAN MAKERS.

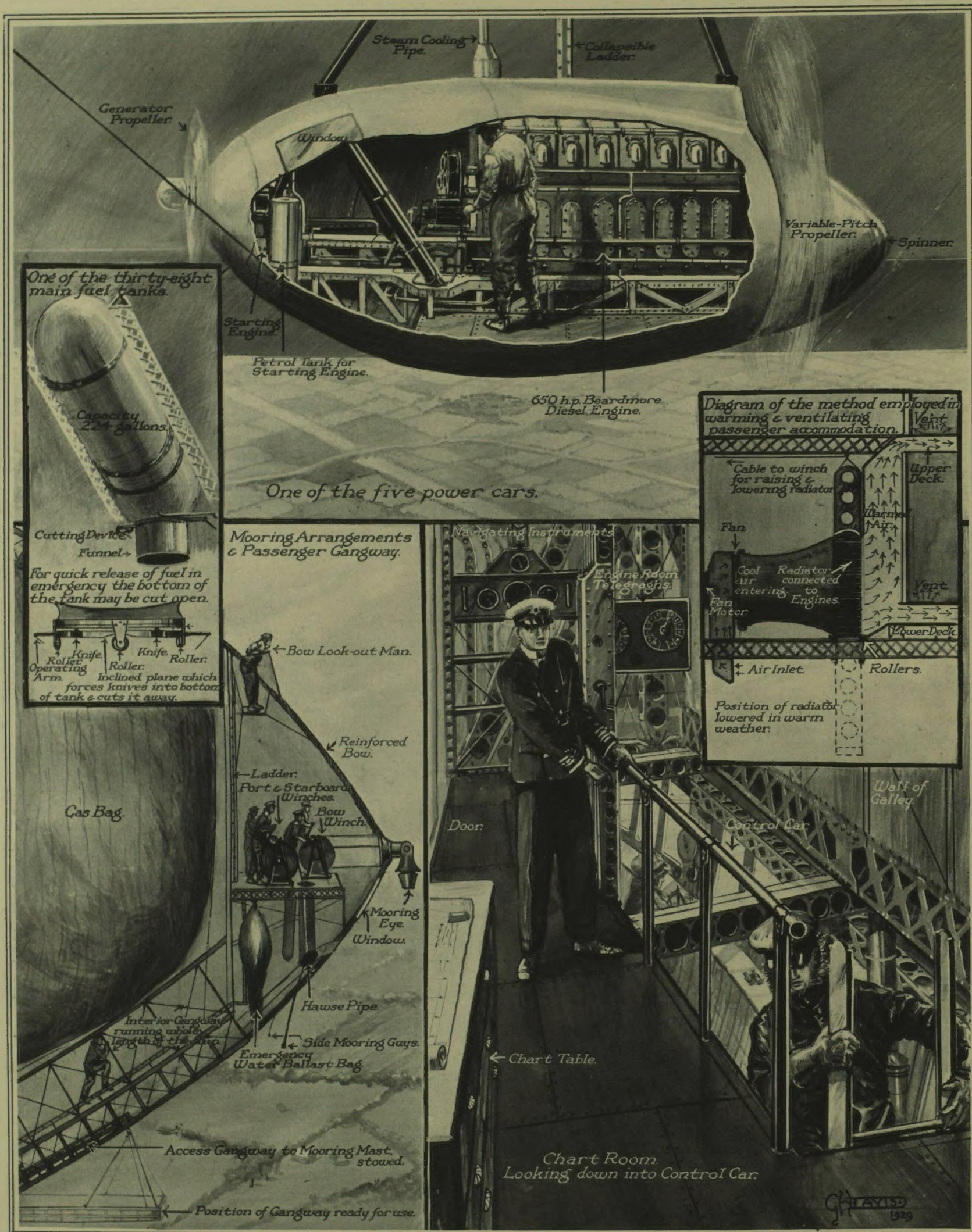
The development of Empire airship services has been widely discussed of late, and in this issue, by permission of the Air Ministry, we are enabled to illustrate some of the wonders of the great passenger airship "R 101," now completing at the Royal Airship Works, Cardington, near Bedford. This monster of the skies has a maximum diameter of 131 feet 8 inches, and is 724 feet long; and, to give some idea of her tremendous proportions in this drawing, she is placed as if resting on the ground, simply to show her mighty bulk compared with the size

of the men that built her. With the control car on the ground, the height to the top of her hull is 140 feet, so that, if placed in Trafalgar Square, she would about equal in height the Nelson column, which is 145 feet high, to the base of the statue. The ship has a gas capacity of about 5,000,000 cubic feet, giving a lifting power of 152 tons., and accommodation for 100 passengers, with a crew of 48. Probably "R 101" and her sister, "R 100" (completing at Howden, Yorkshire), will be seen over London early this summer before leaving on their maiden voyages.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM SKETCHES MADE IN THE SHIP AT THE ROYAL AIRSHIP WORKS, CARDINGTON, BY KIND PERMISSION OF THE AIR MINISTRY. SEE FURTHER DRAWINGS ON FOLLOWING PAGES.

THE FIRST DIESEL-ENGINEED AIRSHIP: POWER AND CONTROL IN "R101."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM SKETCHES MADE IN THE SHIP AT THE ROYAL AIRSHIP WORKS, CARDINGTON, BY KIND PERMISSION OF THE AIR MINISTRY.



NOVEL MECHANICAL FEATURES OF "R101": A POWER CAR; THE CHART ROOM; AND MOORING ARRANGEMENTS.

In the construction of the "R101" every precaution has been taken to guard against the possibilities of fire, and for the first time petrol engines have been superseded by engines burning heavy fuel oil with a flash point of 210 degrees Fahrenheit. To carry the 29 tons of fuel, 38 main tanks are attached to the framework of the ship (inside the envelope), 28 of which each hold 224 gallons, and 10 each hold 112 gallons. In addition there are 11 compensating tanks, which are filled when the full load of passengers is not being carried. Several of the main tanks have emergency gear for the quick release of fuel, if required.

The bottom of the tank may be cut away in a manner somewhat similar to the method employed in opening certain cigarette tins. For heating and ventilating the passenger cabins, air is drawn in by an electric fan, and, passing one of the engine radiators, is warmed in cold weather and sent into the cabins through air gratings. In warm weather the radiator is lowered outside the ship and cool air can be supplied to the living accommodation. The "R101" has the usual control car outside the main hull, and, in addition, a chart room above it inside the ship.

LINER COMFORTS IN MID-AIR: "R 101"—SMOKING-ROOM AND PROMENADE.

Drawn by our Special Artist, G. H. DAVIS, FROM SKETCHES MADE IN THE SHIP AT THE ROYAL AIRSHIP WORKS, CARDINGTON, BY KIND PERMISSION OF THE AIR MINISTRY.



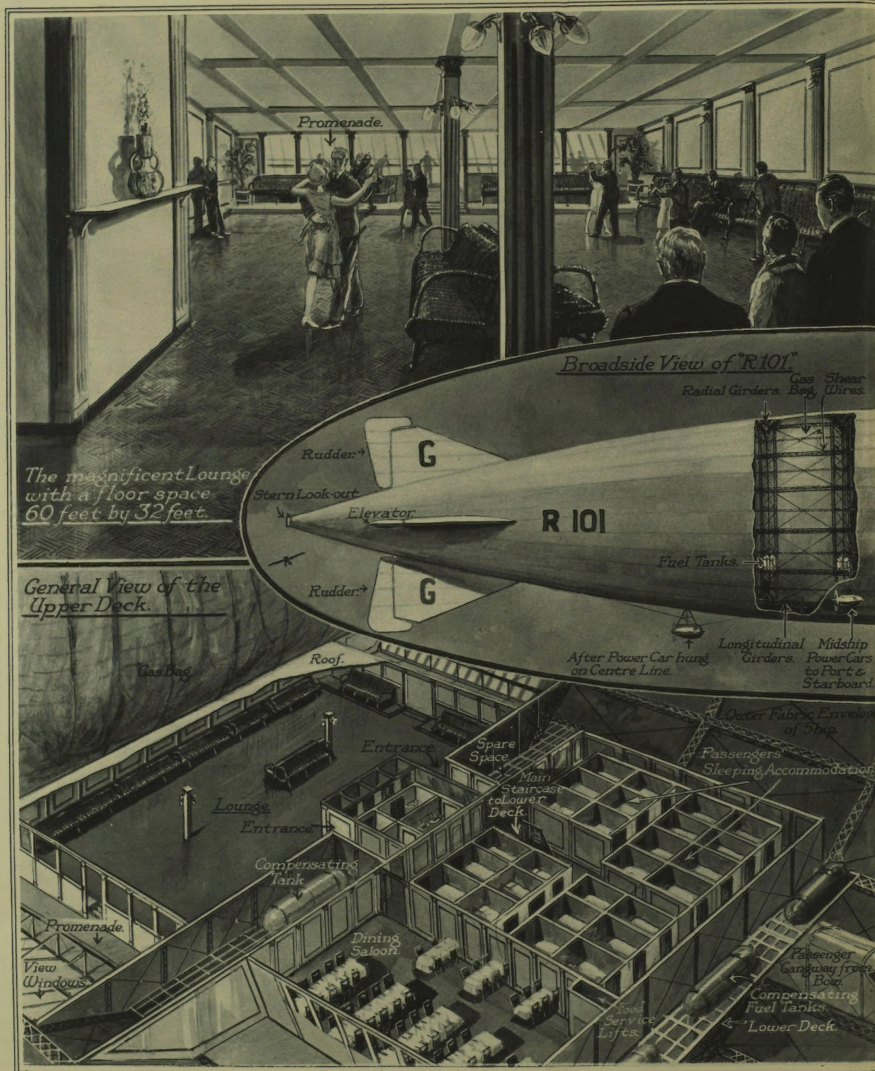
AMENITIES OF THE NEW GIANT AIRSHIP "R 101": BRIDGE IN THE SMOKING-ROOM; A TYPICAL 2-BERTH CABIN; AND PROMENADERS LOOKING DOWN ON THE LIGHTS OF A GREAT CITY.

Hitherto one of the things denied the voyager by air has been the ability to smoke, but in the "R 101" a special smoking-room has been provided, on the lower deck of the passenger accommodation, which is fitted with an aluminium floor to obviate any danger from fire caused by carelessly thrown-down cigarettes and lighted matches. The promenade deck extends for some 36 feet to port and starboard of the lounge, and is provided with unsplinterable glass and Cellon windows, giving a magnificent view of the world below. In our drawing we see the aerial voyagers looking down upon the myriads of pin-points of light that

represent the position of some great city, thousands of feet below them. All the fittings are remarkable for their lightness and their strength. The ornamental columns, for instance, are of balsa wood, which is remarkable for its lightness. Duralumin and aluminium are found everywhere, and even the electric fittings are of the latter metal. The typical two-berth cabin shown gives some idea of the comfort of the sleeping accommodation. The walls are of fireproof canvas interlined with a black material, while each cabin is warmed and ventilated and electrically lighted.

A FLYING "HOTEL": THE REMARKABLE PASSENGER

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM SKETCHES MADE IN THE SHIP AT THE

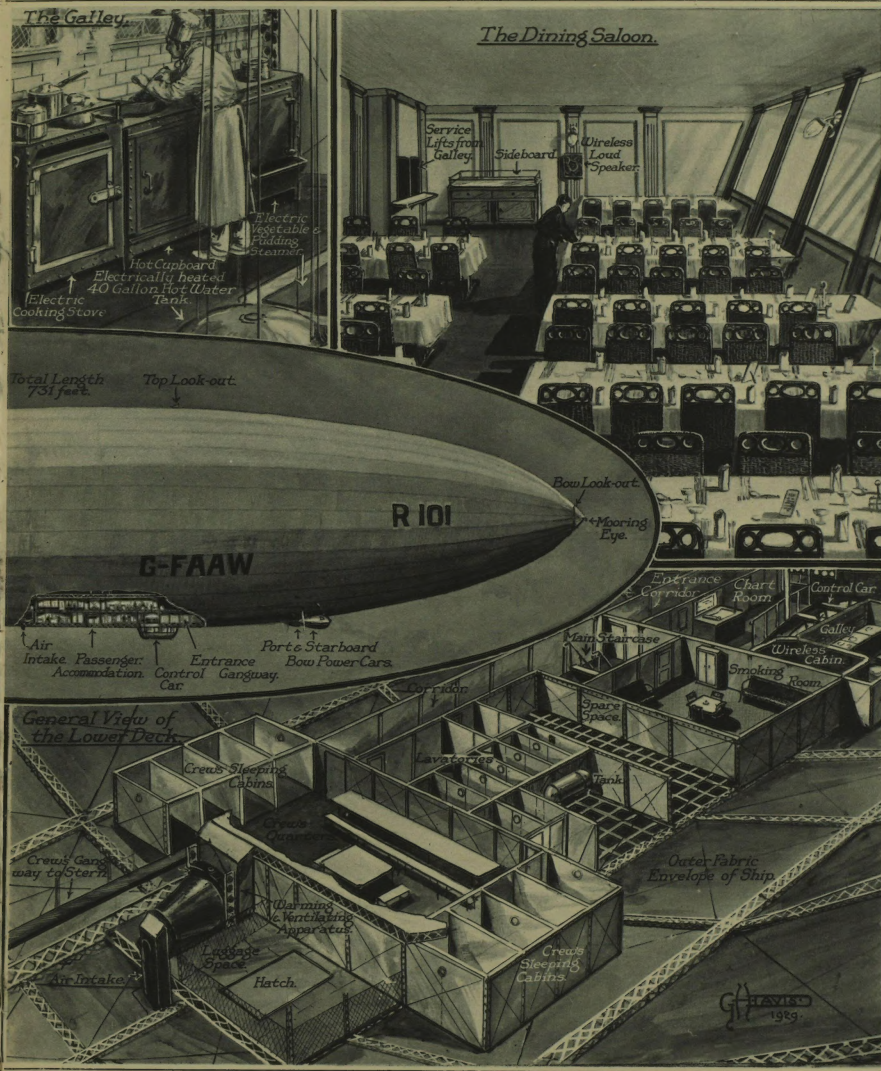


THE WORLD'S LARGEST AIRSHIP. TO MAKE HER TRIALS EARLY THIS SUMMER: "R 101"

The passengers who will use the "R 101" will be accommodated in quarters on two decks. The upper deck has an area (exclusive of the promenades) of 5550 square feet. The lower deck has an area of 1730 square feet, which may be increased later, if necessary, to about 4000 square feet. The feature of the upper deck is the large and magnificent lounge, flanked to port and starboard by the promenades deck. The lounge has a floor area of 60 feet by 32 feet, and is surrounded by comfortable green-painted cane settees. The floor is of polished parquet linoleum. The walls are panelled and intersected by columns painted in cream and gold. On this deck are also the sleeping cabins, washing places, and the beautiful dining saloon, which is similarly decorated to the lounge, and seats over fifty passengers. The lower deck has the smoke-room, lavatory accommodation, the crew's quarters, the chart-room, and the galley, where duralumin and aluminium have replaced the iron and steel of cooking apparatus used in ships and ashore. The wireless cabin adjoins, and is complete with the latest wireless communicating and direction-finding apparatus, besides gear for picking up broadcast entertainments, so

QUARTERS IN BRITAIN'S NEW GIANT AIRSHIP, "R 101."

ROYAL AIRSHIP WORKS, CARDINGTON, BY KIND PERMISSION OF THE AIR MINISTRY. (COPYRIGHTED.)



HER ENORMOUS SIZE AND DETAILS OF HER SPACIOUS PASSENGER ACCOMMODATION.

that the people flying through space in this great ship, at over a mile a minute, can be entertained from the ground. The great ship herself is beautifully streamlined, and extensive tests have been made to reduce head-resistance to a minimum. Supporting her are the huge gold-beater-skin gas-bags that contain the hydrogen. A new system of gas-valves has been adopted, and placed about the ship are numerous water-ballast tanks, all controlled from the control cabin. Another special feature of the hull is found in the reefing booms, which can be moved at will to keep the outer fabric taut. The huge steering and elevating planes, right aft, are so large that servo-motive power is required to assist in operating them. Emergency steering gear is also provided in the lower fin, in case of failure of the main control. Altogether this magnificent ship (with her sister, "R 100") is a marvel of engineering skill and a beautiful example of British craftsmanship. Whatever her future may be, she marks an epoch—a distinct advance towards the time when thousands will travel daily by air to all parts of the world. If for no other reason, this great ship of the air demands the prominence we have given her in our pages.



By G. K. CHESTERTON.

PEOPLE generally quarrel because they cannot argue. And it is extraordinary to notice how few people in the modern world can argue. That is why there are so many quarrels, breaking out again and again, and never coming to any natural end. People do not seem to understand even the first principle of all argument: that people must agree in order to disagree. Still less do their imaginations stretch to anything so remote as the end or object of all argument: that they should disagree in order to agree.

One of these random arguments—or rather, quarrels—broke out the other day in a Sunday paper. It was between Miss Lawrence, the lady novelist (apparently seconded by Miss Mannin, the other lady novelist) and Mr. James Douglas, who had delivered a stern moral denunciation of all such lady novelists. As I have remarked already in this place, I think Mr. Douglas is quite right in being indignant with the base and broken-backed philosophy of life that often crawls through contemporary fiction. Whether he was right to apply the principle to these particular cases I do not know; and I am not here considering any of these people as novelists, but only as controversialists. And I repeat that the odd thing about such controversy is that it is not controversial. Each party expresses his or her feelings, as if nothing were needed but the artistic experience of self-expression. But neither party tries to force on the other party a conclusion following on the axioms and admissions of the other party. Mr. Douglas assumes the virtue of a sort of softened and Victorian version of a Puritan. Miss Lawrence assumes the value of a sort of sharpened and Americanised version of a Modern Girl. They never seem to realise that they must argue, not on their own assumption, but on each other's admission. It is no good to tell Miss Lawrence that she destroys the virtues of the Victorians, if she does not believe that Victorianism was virtuous. It is no good to tell Mr. Douglas that he is old-fashioned and cannot appreciate new values, if he seriously thinks the old things more valuable than the new.

For instance, Miss Lawrence says, in quite a confident and sweeping way, "What use should I be to my own generation if I did not have the ideas of my own generation?" It would be much truer and as much to the point to answer: "What use can you be to your own generation if you *do* have the ideas of your own generation?" Obviously, the ideas of her own generation are those which it would have had if she had never been born. If she only says to the young people exactly what they would in any case have been capable of saying to each other, in what exact sense are we to understand the phrase, "of use"? It would seem not unlikely that a person would be of more use who corrected or balanced these ideas by other ideas, not only of the future but of the past. But it is not self-evident that they must be the ideas of any particular part of the past. And certainly it is not self-evident that they must be of that particular part which covered the old age of Queen Victoria or the youth of Mr. James Douglas—or myself. There is no sense and no end to a silly quarrel between her generation and our generation.

It is the business of both to find some common ground of argument larger and firmer than all the generations of men.

Next, we naturally ask, what are the ideas of her generation? For this purpose we naturally examine the ideas of her article. There I find a great many ideas, and these, I fancy, belonging to a good many generations, but not very logically linked together. Her first argument belongs most unmistakably to the far-off early dawn of my own generation. It brings back to me a breath of fragrance from the fields of

life, neutral in all quarrels about the art of living, even quarrels of life and death. The argument was: you do not ask a man designing artistic pottery whether he approves of pots being used in a pot-house. You do not ask a man covering a wall-paper with a pattern of birds whether he is doing it in support of the Wild Birds' Preservation Act. Every flower in a carpet is not bound to represent the white flower of a blameless life, nor is every black stripe in a rug a blot or a black mark against the morality of a rug-maker. Why, then, should you ask a story-teller what is the moral of his story, or a painter what his picture

is meant to prove? Miss Lawrence starts out gaily with this antiquated but tenable thesis, and says in effect, "I am not a moralist. I am a novelist. I profess to entertain the world with tales, not to provide the world with ten commandments. Why do you come and worry me about how your own morality or immorality is getting on? Is it my fault if you cannot look after your own conscience?" This is, as I say, a position that can be defended; and it was defended very wittily a long time ago by Whistler and Wilde and the rest. Really rationally applied, it would do little harm; and that little would be rather by tending to narrow art than to negative morality. Poetry would be rather too like pottery, and pictures rather too like patterns. But Miss Lawrence not only does not apply it rationally, but she quite suddenly ceases to apply it at all. After defending herself as a detached decorative artist who does not affect morality at all, she goes on to defend herself as the exact opposite. She says she is being useful to her own generation by giving it a philosophy and ethic suited to that generation. She proudly claims to have written a whole article in the Sunday paper proposing a complete reconstruction of modern marriage, which she considers very practicable and improving. Now even a highly intellectual lady of a rationalistic epoch cannot have it both ways like this. She cannot first eat her cake as a trifling æsthetic sweetmeat, and then still have her cake and produce it as the grand reconstructed wedding-cake for all the weddings of the future. She cannot ask to be excused as an artist because she ignores morality, and then ask to be admired as a moralist because she improves morality.

That is what I complain of in the controversial confusion of the rising generation. They are always defending themselves, and yet we never really hear their defence. We cannot make out whether they are proposing a new rule, or defending certain exceptions to a rule, or denying that there ought to be any rule at all. Sometimes it seems that there is no immorality in the arts; sometimes that there is no morality in the world. Miss Lawrence makes it quite clear that she is not herself a mere moral anarchist; but she is certainly something more than a mere unmoral artist. Debate is now a thing of personalities, sometimes of very agreeable personalities; but if it were less personal and more impersonal it would be more practical and to the point. The thing is merely a quarrel and an amateurs' quarrel—which, I grieve to say, is not the same as a lovers' quarrel.

A trophy given by "The Illustrated London News" for motor-cruising, the newest of sports.

As readers of our articles on Marine Caravanning are aware, the new sport of motor-cruising is rapidly becoming a remarkably popular open-air pursuit, and the number of devotees is growing apace. Therefore "*The Illustrated London News*" has decided to present a trophy, to the value of £50, with the object of proving the reliability of the motor-cruiser and of encouraging its use by the private owner. This trophy may be competed for by any vessel up to 36 ft. long over-all, and will be awarded for the most meritorious long-distance cruise carried out by an amateur between April 1st and September 1st, 1929. Due allowance will be made for the size and type of each boat; so that the smallest outboard craft has as much chance as the largest type of inboard cruiser. The trophy will be won outright, and the whole competition will be run under the rules of the Marine Motoring Association. *Full conditions will be published in "The Illustrated London News" next week.*

boyhood, though certainly there were some flowers growing in those fields—such as Green Carnations, for instance—which were not particularly fragrant. It brings back the days of the Yellow Book and Whistler and Aubrey Beardsley and all the Minor Poets. It brings back those Victorian days when Mr. James Douglas was very much less Victorian than he is now. Victorianism seems to be a virtue that flowers late, and generally after the death of Victoria. In those days Mr. Douglas was an admirable but almost entirely æsthetic critic; certainly much less of an ethical critic. As for me, I was a miserable minor poet, and the sort of person Mr. Douglas had the dismal duty of criticising. Anyhow, the point at the moment is that Miss Lawrence, in the very act of proclaiming that she will have no ideas but those of the latest twentieth century, starts off her argument with the stalest of all the old notions of the 'nineties—the notion called Art for Art's Sake.

It is—or rather, was—a perfectly good argument as far as it went. It treated all art as an ornament of

A "LEGEND OF GOOD WOMEN" IN FIFTEENTH-CENTURY TAPESTRY.

PHOTOGRAPHS BY COURTESY OF THE MUSEUM OF FINE ARTS, BOSTON, U.S.A.



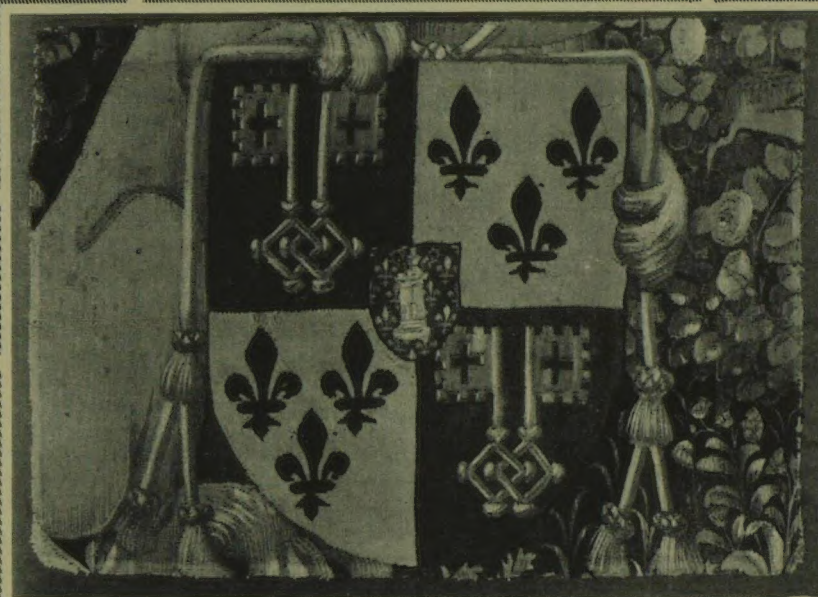
1. THE "FIGHTING TOP" OF THE MAST OF ULYSSES' SHIP SHOWN IN FIG. 4: A FRAGMENT OF A FRANCO-FLEMISH TAPESTRY (MUTILATED PROBABLY DURING THE FRENCH REVOLUTION) ONCE USED TO COVER A CHEST.



2. THE SUICIDE OF THE CIMBRIAN WOMEN TO ESCAPE ROMAN SOLDIERS: A CAMP SCENE—WOMEN SETTING FIRE TO TENTS, HANGING THEMSELVES FROM TREES, OR BEING DRAGGED TO DEATH BY BULLS.

These photographs show parts of a series of eight fragments of a remarkable fifteenth-century Franco-Flemish tapestry, which were acquired by the Boston Museum of Fine Arts, from the Marquis de Villefranche, owner of the Château de Thenissey, near Dijon. Armorial shields indicate that the tapestry was woven for Cardinal Ferry de Clugny, a renowned churchman, diplomat, and art patron, who was born at Autun, became Bishop of Tournai, and died suddenly, on October 7, 1483, in Rome, whither he had gone to receive his Cardinal's hat, bestowed on him three years before. The inclusion of the hat (note the tassels in Fig. 3) fixes the approximate date of the tapestry, which is believed to have been made at Tournai. An interesting account of the Cardinal's career and the history of the tapestry is given in the "Bulletin" of the Boston Museum. "There is a tradition (we read) that the partial destruction of the tapestries was due to the sacking of Thenissey during the

(Continued opposite.)



3. PART OF THE ARMS OF CARDINAL FERRY DE CLUGNY (D. 1483): A FRAGMENT SHOWING TASSELS OF HIS CARDINAL'S HAT, AND HIS ARMS AS BISHOP OF TOURNAI (SMALL CENTRAL SHIELD).



4. "RESOURCEFUL ULYSSES": THE HERO OF THE ODYSSEY IN THE CLUGNY TAPESTRY ABOARD HIS SHIP, WITH A TRAINED HUNTING LEOPARD.



5. MARIUS LISTENING TO ENTREATIES OF A CIMBRIAN WOMAN: THE ROMAN GENERAL IN MEDIEVAL ARMOUR, WITH MASK-LIKE SHOULDER CAPS.



6. THE HOMERIC PATTERN OF CONSTANCY AS A FIFTEENTH-CENTURY CHATELAINE: PENELOPE WEAVING AT THE LOOM.

(Continued.)

come. Penelope herself is easily recognised, though dressed in the fashion of a late-fifteenth-century châtelaine. She sits weaving at a small loom set upon a table." (In the Greek legend, she put off the suitors who besieged her while Ulysses was away, by declaring she must first finish a robe she was weaving for her aged father-in-law, Laertes; but every night she undid what she had woven during the day.) "The lurid scene in the Cimbri camp (continues the Boston writer), with women setting fire to the tents and destroying themselves by hanging

from trees, or being dragged by bulls, as described in Plutarch's Lives, is the subject of the last of our fragments. In spite of the horror of the subject, it has been made beautiful by the fine rendering of the landscape illuminated by flame and sunshine. In the left-hand lower corner is the head of a spotted beast (variously described as a leopard and a tiger) which held the shield bearing the Clugny arms, thus indicating what was once the middle of the tapestry."

(Continued.)

French Revolution. Of the pieces rescued, the four smaller ones have been used to cover a chest, and very possibly were cut to fit it." An eighteenth-century writer says: "The subjects are taken from the Bible and Greek and Roman history. The general intention appears to have been to form a gallery of women famous for their virtues"—a tapestry parallel to Chaucer's "Legend of Good Women." The Boston fragments belong to two tapestries (from an original set of ten), representing respectively the constancy of Penelope, and the self-destruction of the Cimbrian women, to escape ravishment by Roman soldiers. The rest of the series includes the stories of Lucretia, Virginia, Dido, Susanna and the Elders, the Spartan Maidens, Hippo the Athenian, and Judith and Holofernes. "It is from the third tapestry (says the "Bulletin"), depicting the story of Penelope, that six of the pieces

(Continued below.)

BOOKS OF THE DAY.

ALTHOUGH it is some fifteen hundred years since the Roman Empire declined and fell, the repercussions of that collapse have never ceased to rumble round the world. Rome of the past, and Rome of the present, are both very much in our minds to-day, whether in politics or archaeology. At the outset of this week's literary pilgrimage, therefore, I propose to travel, part of the way, by some of the roads that lead to the Eternal City.

The first unmistakable signpost in that direction is provided by a well-known archaeological artist long associated with this paper, in a work entitled "THE ROMAN SOLDIER." Some illustrations representative of Roman military life, with special reference to Britain. By Amédée Forestier. With an Introduction by Ian A. Richmond, M.A., Department of Archaeology, Queen's University, Belfast (Black; 12s. 6d.). The illustrations, which consist of fifteen colour-plates and forty-six drawings reproduced in photogravure, present an authentic picture of successive changes in the Roman soldier's dress, arms, and equipment, "from the foundation of Rome in the eighth century B.C. to the end of the Empire in 476 A.D." The drawings are given in chronological order, each accompanied by an explanatory note pointing out salient features and indicating the date. The earliest refer to the Bronze



BODY ARMOUR OF A ROMAN SOLDIER, AND WEAPONS STANDARDISED BY THE FIRST CENTURY.

"The type of cuirass shown here is the *lorica segmentata*, or articulated breastplate, not quite so efficient as chain mail, but more easily made. On the right is the *cingulum militare*. The sword, shield, and dagger became standardised by the 1st century, A.D."

Reproduced from "The Roman Soldier," By Amédée Forestier. By Courtesy of the Publishers, Messrs. A. and C. Black.
(See Review on this Page.)

Age in Italy, and several illustrate, not only the Roman soldier himself, but some of his foes.

In the full-page drawings, coloured or otherwise, the interest is greatly enhanced by a dramatic setting and a picturesque background, suggesting the general life and customs of the period. As our readers know, Mr. Forestier is a past master at thus revitalising scenes from antiquity, as well as an expert on historical detail in armour, weapons, architecture, and costume. I can testify from personal knowledge to his punctilious care in research, and I think he has surpassed himself in these admirable drawings. Many of them—such as those of Hadrian's Wall—call up vividly to the imagination the aspect of our own land when the Romans ruled it. Mr. Ian Richmond, in his introduction, gives a compact and illuminating survey of Roman military organisation, showing how its development (especially in the time of Caius Marius) changed a republic into an empire and eventually led to political disruption. Both the artist and his introducer add useful lists of books consulted.

Mr. Forestier has also illustrated, in twelve plates (including four in colour), a delightfully readable book on prehistoric life, called "PEEPS AT MEN OF THE OLD STONE AGE." By James Baikie, D.D., F.R.A.S. (Black; 2s. 6d.). Dr. Baikie, who has already "peeped," in this series, at six ancient civilisations—Assyria, Crete, Egypt, Greece, Palestine, and Rome—is an adept at making dry bones live, while his doctorate of divinity should re-assure even the die-hards of Dayton, Ohio, that his book is not detrimental to faith. He has a genius for popularising anthropology, and he describes those shadowy beings, the Mousterians, Aurignacians, Solutréans, and Magdalenians, in a graphic, humorous vein that enables us to visualise them and understand their different characteristics. Thus "the conquering Aurignacians" (who wiped out the Mousterians) were "the first race of artists," while of the later Magdalenian art he says: "The forms of animals have only been better rendered by a few of the world's greatest masters."

The subject which Dr. Baikie has handled here in a style "to be understood of the people," is treated more gravely, by learned writers for learned readers, in an important volume covering the results of recent American

research in every branch of science—"THE ANNUAL REPORT OF THE SMITHSONIAN INSTITUTION" (Washington: U.S. Government Printing Office; \$1.75). The Smithsonian Institution was founded, as its crest records, "For the increase and diffusion of knowledge among men," and the wide scope of these "terms of reference" is reflected in the great variety of interesting matter included in the book, accompanied by numerous illustrations. Among articles on subjects topical at the moment are a study of Newton by Professor Einstein; "The Coming of the New Coal Age," by Edwin E. Slosson; "Archæology in China," by Liang Chai-Chao; and "A Note on the X-Ray Examination of Paintings," by Alan Burroughs. Anthropology is represented in a summary of "The Evidence Bearing on Man's Evolution," by Ales Hrdlicka, and in Mr. Stuart Weller's paper on "Palæontology and Human Relations."

The writer of the essay on coal, who urges scientific use of its compounds and by-products, instead of its wasteful burning in a raw state, reminds us that, in 1306, Edward I. proclaimed the use of coal as fuel in London a capital offence, and one man was executed for the crime. "When it was first proposed to burn coal by piecemeal," he continues, "using the gas for lighting, and then the coke for heating, the idea met with furious opposition. Scott, Byron, and Napoleon were among those who made fun of the crazy notion." The author ends on an altruistic note. "The problems we are considering," he says, "are world-wide questions in which the whole human race is concerned, for they deal with the subterranean stores of wealth-producing energy which are the common inheritance of the population of the planet. These treasures are limited and irreplaceable, and upon them our modern civilisation is supported."

The above allusion to the celebrities who made merry at

the birth of gas reminds me that a famous modern book about one of them has just appeared in a new and cheaper edition—namely, "BYRON: THE LAST JOURNEY." April 1823 to April 1824. By Harold Nicolson (Constable; 7s. 6d.). Those not already familiar with this brilliant example of the new manner in biography, which Mr. J. C. Squire considers "as readable as a good novel," should make haste to remedy that defect in their education.



"THE MULE OF MARIUS": AN IMPEDITUS, OR FULLY EQUIPPED FOOT-SOLDIER—A ROMAN "TOMMY" IN FULL MARCHING KIT, WITH HIS HEAVY PACK.

"Marius (157 to 86 B.C.) much improved the soldier's task by arranging the pack to be carried on a pole. Besides his own baggage, each soldier carried tools for pitching camp and raising earthworks. The infantryman was called *impeditus*, and, in derision, *mulus marianus*—the mule of Marius. Note the change in dress . . . no greaves . . . tunic to the knee; thick cloak, and woollen neck-cloth, with hobnail sandals. The arms are a rectangular shield, an Iberic sword on the right thigh, a dagger on left side, a cuirass, steel helmet, and two javelins."

Reproduced from "The Roman Soldier," By Amédée Forestier. By Courtesy of the Publishers, Messrs. A. and C. Black.



BEFORE THE DAYS OF CAVALRY, WHEN HORSES WERE EATEN, BUT NOT RIDDEN OR DRIVEN: STONE-AGE HORSE-HUNTING AT SOLUTRÉ.

"Their camp at Solutré (near the Saône) lies high and open on a hill-side in Southern France; behind it rises a steep, rocky ridge. The camp is marked out by a girdle of bones several acres round about and 10 ft. high. How many ponies were eaten in that camp? One hundred thousand wild horses went down the hungry gullets of these Solutréan hunters and the men of Aurignac who were there before them! . . . Men hadn't begun to find out that some animals would be more useful alive than dead."

From a Drawing by Amédée Forestier in "Men of the Old Stone Age," by James Baikie. By Courtesy of the Publishers, Messrs. A. and C. Black.

Treading in Byron's earlier footsteps, I now arrive in Italy, with a book describing a modern literary and artistic pilgrimage, though not, I believe, on the route followed by Childe Harold. It is called: "THROUGH THE APENNINES AND THE LANDS OF THE ABRUZZI." Landscape and Peasant Life, Described and Drawn by Estella Canziani. With twenty-four Coloured Plates and many black-and-white illustrations (Cambridge: Heffer; 25s.). The author's journey was made, in company with her father, just before the war. "The changes it has caused everywhere," she points out, "are affecting the Abruzzi also, so that I hope there is some value in the faithful record, with pen and brush, of the survivals in this region of much of picturesque mediæval Italy, and of even a more remote and glorious Roman past."

This hope, I think, will be fulfilled, for her pictures are delightful, and her narrative is rich in records of curious old customs, folk-lore, peasants' songs, and local character. One passage alludes to an interesting fact not widely known, I believe, concerning a Balkan nation much in the public eye of late—that is, the existence of a considerable Albanian element on Italian soil. "Altogether," she writes, "there are about 300,000 Albanians distributed in eight villages . . . they profess the Greek Orthodox religion, and

form a separate colony. After the subjugation of Albania by the Turks, many Albanians emigrated into several of the Italian provinces, and there are colonies in Sicily, Calabria, Basilicata, Apulia, and Abruzzi."

From a picture of rural life in an out-of-the-way corner of Italy, I pass now to a fascinating chapter in the history of Italian art discussed afresh by a writer who is among the most eminent of English art critics. "One of the greatest painters of all time"—that is the phrase, eloquent of enthusiasm, applied by the author himself to the subject of his book: "GIORGIONE." A new Study of his Art as a Landscape Painter. By Sir Martin Conway, Litt.D., F.S.A., M.P., formerly Slade Professor of Art at Cambridge. With twenty-five Plates (Benn; 15s.). Sir Martin Conway's work is the more appealing to the general reader since it demands not so much connoisseurship as common-sense, and is limited to a certain definite scope, which he explains very clearly. "I propose," he says, "to approach the Giorgione problem from a new angle and by an untrodden route . . . and I hope to show that a series of landscapes or landscape backgrounds painted by him can be identified and arranged in a chronological succession."

Sir Martin was not content with comparing pictures, but made a special journey to Italy to identify a church tower and an old farmhouse. "Starting in a motor-car from Vicenza," he writes, "and after covering all the plain, in the area between Bassano, Asolo, Castelfranco, and Venice, over a hundred miles of road, I am able to assert that there exists only one tower that even approximately fulfils the conditions, and that is the ancient tower of the Duomo of Bassano." Here, indeed, is conscientious criticism; and happy the critic who can thus verify his facts! I wish I could go to all the pleasant places described in travel books that I have to review, in order to test the accuracy of their authors' statements!

Italian art is not at the moment so much in vogue amongst us as that of Holland, although I daresay its reputation will survive the present exhibition at the Royal Academy. Visitors to Burlington House during recent weeks will especially be interested in a new volume (No. 20) in the "Masters of Etching" series, entitled "REMBRANDT." With an Introduction by Malcolm C. Salaman and twelve Plates (London: "The Studio," Ltd.; 5s.: New York: William Edwin Rudge). "There have been great etchers," writes Mr. Salaman, "but the greatest of all was Rembrandt." A companion volume in the same series, and

(Continued on page 416.)

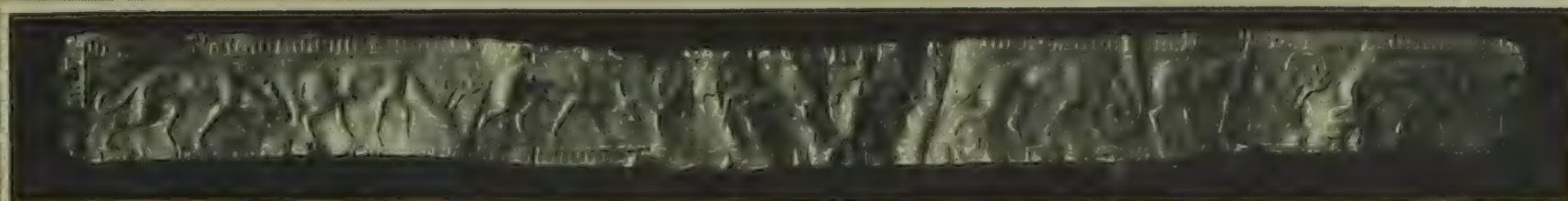
AT THE GATE OF ANCIENT ATHENS: INTERESTING NEW DISCOVERIES.

PHOTOGRAPHS AND DESCRIPTION BY PROFESSOR A. BRUECKNER, OF THE GERMAN ARCHÆOLOGICAL INSTITUTE AT ATHENS.

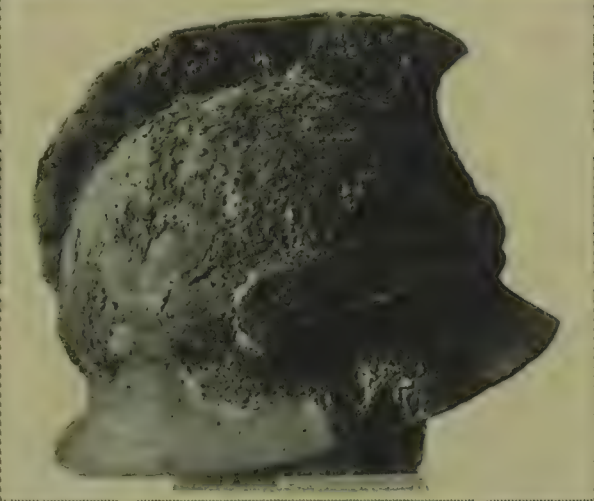


1. REMAINS OF A POTTER'S KILN, SHOWING (A) OPENING FOR FIRE; (B) SUPPORT OF OVEN FLOOR: INDICATIONS OF THE DATE OF THE DESTRUCTION OF THE POMPEION.

2. GERMAN EXCAVATIONS ON THE SITE OF THE DIPYLON, OR DOUBLE GATEWAY, OF ANCIENT ATHENS: LABOURERS CLEARING RUBBISH FROM SOME OF THE OLD BUILDINGS RECENTLY UNCOVERED.



3. A BAND OF GOLD, 32 CENTIMETRES LONG, DECORATED WITH A FRIEZE OF ANIMALS: AN INTERESTING "FIND" NEAR THE POMPEION, AMONG THE LATER GRAVES.



4. AN IRON HELMET OF HELLENISTIC TYPE: ONE OF THE RELICS OF A SIEGE OF ATHENS FOUND NEAR THE FOUNDATION WALLS OF THE OLDER POMPEION.

"A munificent donation by Mr. Gustav Oberlaender, of Reading, Pennsylvania (writes Prof. Brueckner), enabled the Archæological Institute of Germany last year to resume examination of the Dipylon, the main city gate of Athens, and its vicinity—a work begun in 1914. Two gates stood there close together; one leading to the sacred Eleusis, the other to the 130-ft. wide Kerameikos Street, flanked by graves of fallen warriors and distinguished citizens, and thence to the Academy. That place was the starting point for processions, both to Eleusis, or to the Acropolis. There stood also a building called the Pompeion, where carriages and accessories for processions were stored. But Athens' enemies had attacked that point of the wall, and so the successive catastrophes the city suffered can be traced in the superimposed ruins. Excavations were resumed with the complete removal of débris between the Dipylon and the Sacred Way, which since the fifth century B.C. had accumulated to a height of 16 ft. How the mediæval layers are uncovered and removed is seen in Fig. 6. The numerous clay barrels in the foreground suggest that a granary stood beside the city wall. Certain indications show that this part of the antique Pompeion was destroyed in 267 B.C., and that the building erected soon afterwards was probably destroyed when Alaric captured Athens. We are led to this conclusion because a number of potter's stoves are situated above the Pompeion

[Continued below.]



5. A COLLECTION OF POTTERY LAMP-STANDS, MANY BEARING A CHRISTIAN PALM-CROSS: "THROW-OUTS" FROM THE KILN SHOWN IN FIG. 1.



6. A GENERAL VIEW OF THE SITE: (A) The Dipylon; (BB) Kerameikos Street; (C) Building erected to house the "finds"; (D) Ancient Granary; (EE) S.W. Wall of the Pompeion; (F) Eridanus Stream; (G) Direction of Sacred Way to Eleusis; (H) Old City Wall; (J) Direction of Road to the Piræus.

[Continued.]

buildings (see Fig. 1), and the earth around them is filled with enormous quantities of potter's rubbish, including many 'throw-outs' (Fig. 5). Most of the lamp-stands bear the brand of one Eutyches, and frequently the name appears around a Christian palm-cross. The Pompeion and city wall are covered by this layer, and it proves that they had been destroyed at the beginning of the migration epoch. The catastrophe of 267 B.C. was not the only one, for in 86 B.C. Sulla invaded Athens through the Sacred Gate. The higher south-west wall of the Pompeion was probably rebuilt by Hadrian. Near the foundation walls of the older Pompeion were found two iron helmets of Hellenistic shape (e.g., Fig. 4).

The first Pompeion had been attached to the city wall of Themistocles, by whose enlargement of the city ancient cemeteries were crossed and covered. This is why the deepest excavations uncovered many older graves. Underneath the stone foundation of the first Pompeion were the lowest slab-graves of the late Mycenaean epoch, about 1000 B.C. Later graves were above them between the foundation walls. A gold band, 32 centimetres long, with a frieze of animals (Fig. 3) was found. Grave-deposits from the best period of Attic art have been partly preserved beside the city wall of Themistocles, in a by-street leading from the Sacred Way towards the Piræus."

A FILM OF THE DELUGE AND ANIMALS ENTERING THE ARK: SPECTACULAR SCENES IN "NOAH'S ARK": THE BIBLICAL PHASE.



NOAH (PAUL McALLISTER) BLESSING HIS TWO SONS, HAM (GUINN WILLIAMS) AND SHEM (MALCOLM WAITE); A SCENE INSIDE THE ARK, SHOWING PENS FOR THE ANIMALS.

"THEY, AND EVERY BEAST AFTER HIS KIND, AND ALL THE CATTLE AFTER THEIR KIND, AND EVERY CREEPING THING": THE INTERIOR OF THE ARK, WITH A PYTHON, ELEPHANTS, CATTLE AND SHEEP.



THE FESTIVAL OF JAGHUT IN THE CITY OF REPHAIM: SOME OF THE 7500 PERFORMERS WHO HAD BEEN SPRAYED IN BULK WITH "BRONZE RAINPROOF TONING" TO GIVE THEM A COPPER COMPLEXION.



"AND THE WATERS PREVAILED, AND WERE INCREASED GREATLY . . . AND ALL FLESH DIED THAT MOVED UPON THE EARTH": A SCENE OF THE FLOOD IN "NOAH'S ARK."



THE HEROINE OF "NOAH'S ARK" IN HER DUAL ROLES: DOLORES COSTELLO AS THE MODERN MARY, AND THE BIBLICAL MIRIAM.

"Noah's Ark," the new film by Warner Brothers, with Vitaphone effects, to be presented at the Piccadilly Theatre on March 19, is claimed by its producers to be "the most colossal spectacle ever screened," while at the same time possessing a tense and appealing story. The scenes fall into two main divisions, one showing romantic incidents of the Great War, and the other, in which the same group of characters (represented by the same players) find their counterparts in Biblical antiquity, picturing the story of the Flood and the building of the Ark.

(Continued opposite.)



IN THE "NAME-PART" OF "NOAH'S ARK": MR. PAUL McALLISTER AS THE MINISTER IN THE MODERN SCENES, AND AS NOAH.



"OF EVERY CLEAN BEAST THOU SHALT TAKE TO THREE BY SEVENS, THE MALE AND HIS FEMALE, AND OF BEASTS THAT ARE NOT CLEAN BY TWO": ZEBRAS, HORSES, AND ELEPHANTS GOING TO THE ARK.

"AND OF EVERY LIVING THING OF ALL FLESH, TWO OF EVERY SORT SHALT THOU BRING INTO THE ARK": A PAIR OF ELEPHANTS ABOUT TO GO UP THE GANGWAY.



"OF CLEAN BEASTS, AND OF BEASTS THAT ARE NOT CLEAN . . . THERE WENT IN TWO AND TWO UNTO NOAH INTO THE ARK, THE MALE AND THE FEMALE": THE CAMELS ARRIVING.

(Continued.)

Mary reappears as Miriam, and Travis as her lover Japheth, his friend Al as Ham, a minister of religion as Noah, and so on with other characters. The festival of Jaghut is in progress, amid scenes of dissolute pagan revelry, while Noah carries out the Divine injunction to build and stock the Ark with pairs of every living thing. Miriam is about to be sacrificed to the pagan god when the Flood overwhelms the temple. Japheth

THE TOWER OF BABEL, AND THE BABYLONIAN BUILDERS AT WORK: A PICTURESQUE SCENE IN THE BIBLICAL SECTION OF "NOAH'S ARK," IN WHICH A "BABEL" OF SOUND IS PRODUCED BY VITAPHONE.



"THE SAME DAY WERE ALL THE FOUNTAINS OF THE GREAT DEEP BROKEN UP, AND THE WINDOWS OF HEAVEN WERE OPENED": A SCENE OF DESTRUCTION DURING THE FLOOD.

rescues her, and together they reach the Ark. The scene then reverts to modern times, and in a field hospital at the front Mary and Travis join in celebrating the news of the armistice. It is in the Biblical portion of the film, especially the pagan festival, the herding of the animals into the Ark, and the catastrophe of the Deluge, that the most spectacular scenes occur.



THE HERO OF "NOAH'S ARK" IN HIS DUAL ROLES: MR. GEORGE O'BRIEN AS TRAVIS, A MODERN AMERICAN, AND JAPHETH.

Ark. In the modern phase of the film, the heroine, played by Miss Dolores Costello, is an Alsatian girl called Mary, who becomes a dancer in the cabarets behind the Allied lines, and is beloved by a young American officer named Bill Travis, played by Mr. George O'Brien. Through the treachery of a Russian whose advances she has repulsed, Mary is condemned as a German spy. As she stands before the firing squad, a great shell bursts, and the scene changes to an analogous situation in the ancient city of Rephaim in the days of Noah.

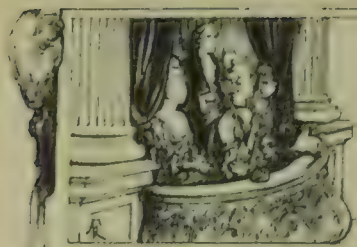
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MR. GUINN ("BIG BOY") WILLIAMS IN HIS DUAL ROLES: (LEFT) AS AL, AN AMERICAN OFFICER; (RIGHT) AS HAM, SON OF NOAH.

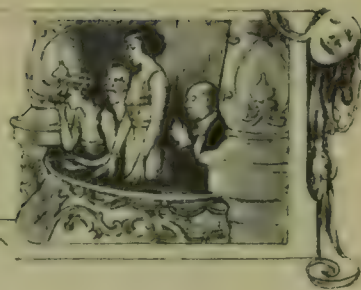


WATER POURS INTO THE TEMPLE IN TORNENTS THAT SWEEP THE REVELLERS BEFORE IT AND OVERTHROW HUGE IDOLS: A SPECTACULAR CATASTROPHE, FOR WHICH 1400 TONS OF WATER WERE DISCHARGED FROM RAISED TANKS.



The World of the Theatre.

J. T. GREIN.



A PLAY OF REVOLT AND CHAOS.—NELSON KEYS.

THE Gate Theatre is practically the bacteriological institute of the London stage. Therefore it is right that it should produce a play by a dramatist much in vogue in Germany, even if we learned from it how plays should not be written and how modernity of method may fringe on madness—or, if you prefer a more courteously descriptive word, dis-equilibration. For "Hoppla!" is really not a play at all; it is a

suffice, he resorted to cinematographic illustration of his visions. In Germany, still terribly remembering those awful days, his play could not fail to make a deep impression. It was relentless exposure of government, police, justice (forsooth!), of the raging passions beneath the surface, of the vain struggle of the hero to regain a footing in life; and his suicide in despair, in the very hour when he was freed from the accusation of murdering the Minister, was the culmination of a heartrending tale of woe. But to us the disjointedness of the narration, the fragments of episodes interrupted at the climax, the vapourings, the imprecations, the denunciation of the futile law of change that changed nothing, were merely the ebullitions of a disordered mind. Within an ace we could have laughed at the corpse of the hero dangling in space—it was so uncommonly like a play at the Elephant, only far less realistic. Once or twice we felt the vibration of approaching drama—especially in the scene when the hero meets his former mistress after his years in prison, and she is unwilling to resume their relations until she, for her political utterances, is dismissed from her employment and cast upon the waters like himself—a scene beautifully played by Miss Beatrix Lehmann and Mr. Graveley Edwards, who was throughout impressive, fervent, fanatic as the hero. Again, the scene when the young student, filled up to the brim with revolutionary philosophy, plans the murder of the Minister was a wonderful thumbnail by Mr. Derrick de Marney that made us think of young Werther.

But on the whole we—even those who were familiar with Germany's latest history—sat there like fair-goers looking at freaks. We wondered; sometimes we were held, but mostly we had a sensation of something grotesque, incongruous, trying to defy the canons of all that drama stands for, and giving us chaos in return.

From the critic's point of view, the theatre means as often "hands full" as "house full." I foresee that, at the pace we are going, no one man will be able to cope with the flood. There are weeks of five *premières*, to say nothing of incidental matinées and Sunday shows. For all that, I often go to see plays again and again. It

is useful to the actors and fair to the authors. The first night is not always an absolute test, and more than once it has been a pleasure to reverse an unfavourable verdict on second thoughts. And so it came to pass that one afternoon this week I strolled into the Vaudeville to see "Burlesque" once more. I am an admirer of that excellent comedian, Mr. Nelson Keys; I praised him for his great effort on the first night, but somehow I felt that on that nervous occasion he had not given all that is in him; that he was somewhat handicapped by fear lest he, in an American character, would not create the right impression. Not until that scene in the second act when he danced the "Wedding March," with death in his soul at the temporary loss of his wife, did he reveal a vein of emotion rare in an artist whom circumstance and personality had established as a "funny man." Yet, long before that, I had discovered that in this Society clown of genius there smouldered the passion of a tragedian; and once, when he was in search of a play, I, in all earnest, said: "Why not play Hamlet?" I shall never forget his face at this suggestion. It said, in wordless astonishment: "Are you pulling my leg?" But I wasn't. Not any more than when, in Seymour Hicks's dressing-room at the Garrick, I said the very same thing. And he is now going to do it. Well, that suggestion—I remember I made it on a crossing between Calais and Dover—prompted me to see Keys once more in "Burlesque." It was as if a kind of presentiment heralded a revelation. Nor was I disappointed. Untrammelled by anxiety, fortified by

the surety of success, Nelson Keys has transformed his whole performance. It remained exquisitely comic in the lighter parts when he was the clown, capering, quizzing with all the quicksilver agility of a humorist revelling in fun; and, had we not known, we should have passed him as American-born, so well did he master the "lingo" and the vocal inflections which are entirely different from our *naturel*. He and that bewitching soubrette, Miss Claire Luce, were a pair whose every gesture and repartee harmonised to perfection. But it was again in the second act that Nelson Keys revealed the depth of his feelings. In the beginning, when the jester did not quite realise that there was catastrophe in the air, he gambolled, and with every sip from the tumbler he "heightened his hilarity." The tide was rising merrily. He was happy as happy could be to be back with his wife with full pockets and buoyant spirits. Then entered the Canadian suitor, and in his quiet way disclosed the situation. The clown had been divorced; the clown was no longer wanted; his wife already belonged to another; what business had he here? And as the scales fell from his eyes, as the shock sobered him, he, in the overwhelming pain of his forlornness, knew nothing better to do than to dance, wildly, grotesquely, defiantly, despairingly, a regular *danse macabre*, until at the end of his force, physical and mental, he had to rush out lest he should break down in tears and anguish commingled with furious thought. It was at that moment that we felt the power of drama in a picture which, intrinsically, was merely comic—would have made us laugh if the actor had exaggerated or lacked magnetism. But we did not laugh. We were spelled. When the curtain fell women wiped their eyes; then came applause long and fervent. Yet there was more to come, more appeal to our emotions; when the little clown, after days of aimless philandering and unwise indulgence, returned to the theatre, a pitiful fragment of wreckage, we felt again the pang of pity; so sad, so humbled, so broken was the clown who had suddenly awakened to the tragedy of life and



THE "THREE LEADING LADIES" OF THE NEW SOMERSET MAUGHAM PLAY: (L. TO R.) MISS CLARE EAMES AS NURSE WAYLAND, MISS MARY JERROLD AS MRS. TABRET, AND MISS GLADYS COOPER AS HER DAUGHTER-IN-LAW, STELLA TABRET, IN "THE SACRED FLAME," AT THE PLAYHOUSE.

Mr. Grein has recorded in a recent article on this page how, when the curtain fell on the first night of "The Sacred Flame," Miss Gladys Cooper returned thanks for "myself and my two leading ladies." The plot of Mr. Somerset Maugham's fine play turns on the love of a young wife for her crippled husband's brother, the nurse's secret love for the cripple, and the dramatic solution effected by the mother of the two men, who justifies on moral grounds what, in the eyes of the law, is murder.

series of spasmodic scenes punctuated by cinematographic interspersions—often more dramatic than the scenes—and ballasted by such oratory as our own agitators blurt out, *pro bono publico*, in the Park on the Sabbath. Unfortunately, the play, which has a certain meaning in Germany in that it tries to reconstruct in visionary form the reign of terror of the earlier 'twenties, is beyond the understanding or interest of our public. Even the majority of the Intelligentsia cares and knows little about the Putsches, the Kurt Eisner affair, and the murder of the Foreign Minister, the massacres which, in Bavaria especially, prefaced a new law and order. These events may linger, blurred, in the memories of some ardent newspaper readers, but generally they have passed us by; and, as they are but incoherently strung together in the play, we remain unmoved. And yet—to be fair to the author—there is real tragedy at the bottom of it all. Toller, embroiled in the revolutionary movement, was imprisoned for eight years. For that long spell life went on; but he was cloistered with his thoughts, his rebellion, his unheard protests. When he came out, what did he find? That all his struggle had been for naught; that his partisans had been unfaithful to the cause, that some of them had gone over to the enemy and now occupied high places, that they would have no truck with him; that, like the "enemy of the people," he stood alone. And, dizzied by his incarceration, infuriated by these defections and treasons, he burst forth in wrath as his tormented brain saw the degenerate evolution and revolution, and he daubed down the pictures that obsessed him, higgledy-piggledy, caring naught for form or cohesion, foaming at the mouth, out for hitting, out for hurting; and when the dramatic form and the outpouring of philosophical invective did not



A MASCULINE "CINDERELLA" OF MUSICAL COMEDY: MR. BOBBY HOWES AS JIM, AND MISS BINNIE HALE AS JILL (DISGUISED AS A PARLOURMAID), IN "MR. CINDERS," AT THE ADELPHI.

"Mr. Cinders," at the Adelphi, is an amusing musical-comedy version, or rather inversion, of the story of Cinderella, in which the sexes are transposed. Jim is a poor relation doing menial work at the house of an uncle and aunt. Jill is a millionaire's daughter who gets a place there as a parlourmaid, and contrives that Jim shall go to the ball her father is giving. Thus, instead of a "fairy godfather," there is a blend of the heroine and "fairy godmother."

all it stands for. Of course, the ending was happy—for this was merely a play, not reality undefiled. But we came away with admiration for an actor who lives his part and vitalises it "steadily and whole."

AEROPLANE SWARMS AT SEA: THE CRAFT ON A U.S. "WHITE ELEPHANT."



CROWDED ON THE FLIGHT-DECK: AEROPLANES ABOARD THE CARRIER "SARATOGA," WHICH, IT IS SAID, WILL BE SCRAPPED, WITH ITS FELLOW "WHITE ELEPHANT," THE "LEXINGTON."

1
According to the Paris edition of the "Chicago Tribune" of a week or two ago, the great United States aircraft-carriers, "Lexington" and "Saratoga," which were commissioned only a little over a year ago, are to be scrapped, naval officials having decided that the vessels are "white elephants," not suitable for their duties, and too expensive to run. They will be replaced, it is understood, by lighter craft of 13,600 tons. According to Jane's "Fighting-Ships," "these two ships were originally authorised in 1916 for construction as Battle Cruisers of 35,300 tons, with seven funnels and boilers disposed on two deck levels. After the War, and as a result of the lessons thereof, plans were to a large extent re-cast. As Aircraft-Carriers, these ships show a reduction (from the second Battle Cruiser design) in displacement of 8500 tons, achieved mainly by the elimination of eight 16-inch guns in four twin turrets, with mounts, armour, etc. . . . Flight-deck is 880 feet long, from 85 to 90 feet in width, and 60 feet above water line. . . . Ships were originally designed to carry 72 planes each, of which 36 will be bombers. Other reports range from 83 to 120 planes in all, but it is believed that, while 78 can be accommodated under normal conditions, only about half that number can be operated. . . . Official view is that further aircraft-carriers should not be more than half size of these two ships." Each ship, with its aircraft, was estimated to cost about forty-five million dollars; that is to

[Continued in Box 2.]



MASSSED DURING THE RECENT MANŒUVRES: AEROPLANES ABOARD THE U.S. AIRCRAFT-CARRIER "SARATOGA," WHICH WAS BUILT TO CARRY SEVENTY-TWO PLANES, THIRTY-SIX OF THEM BOMBERS.



WITH MANY AEROPLANES ABOARD: ONE OF THE GIANT U.S.A. AIRCRAFT-CARRIERS DURING THE RECENT MANŒUVRES.

2
say, roughly, £9,000,000. In this connection, it is interesting to recall that, early in December, President Coolidge, in submitting the Budget for 1930 to Congress, said: "Ample provision is made in these estimates for national defence. They call for £129,702,260 for the Army and the Navy. . . . It is a fair assumption that at the end of 1931 the Navy will have a well-balanced fleet and one thousand airplanes, while at the end of 1932 the Army will be in possession of eighteen hundred airplanes in proper proportions as to types." Later news said that there had been ordered for the U.S. Navy two super-Zeppelins, each with a cruising range of over 9180 miles. These are designed for long-distance scouting at sea, and, further, will be flying

[Continued in Box 3.]

3
hangars, each housing five scouting planes in its hull. The cubic feet of gas volume will be 6,500,000. The length of the craft will be 785 feet. By way of comparison—a comparison of unusual interest—it may be mentioned that the "Los Angeles" has a gas volume of 2,470,000 cubic feet, is 658 feet long, and has a cruising range of 3500 miles.

THE BUDDHA IMAGE BORN IN PESHAWAR:

ANCIENT GANDHĀRA SCULPTURES ASSOCIATED WITH THE REGION OF AIR-RESCUES FROM KABUL.

By A. H. LONGHURST, Superintendent, Archaeological Survey of India, Southern Circle, Kotagiri, Nilgiris. (See Illustrations opposite.)

DURING the early centuries of the Christian era the district of Peshawar, anciently known as Gandhāra, was the home of a school of Indo-Hellenic sculpture of considerable artistic merit, which has received its full share of attention in Europe and has been the subject of much discussion. With regard to the age of the Gandhāra school, it is now accepted by most scholars that the period of development is limited between the first century B.C. and the fourth century A.D. The most ancient of all the sculptures are, of course, those which represent purely Greek subjects, such as the statue of Athene and the Trojan Horse illustrated in Figs. 1 and 2. The first century of the Christian era may be regarded as the most flourishing period of this important school. After the second century, its history is marked by steady degeneration, so all the best examples may be assigned to the earlier period.

The figure of the Indian goddess Hārīti (Fig. 3, on the opposite page), the consort of Kubēra, the god of wealth, is a fine example of early Gandhāra art, and clearly indicates how strong Hellenic influence must have been at the time when it was executed, in spite of the fact that the sculptor was a Buddhist, and, in all probability, a Eurasian Greek married to an Indian woman.

Since Professor Grunwedel published his valuable handbook on "Buddhist Art in India," it is now generally accepted that the Buddha image originated with the sculptors of the Gandhāra school, but very few works on Buddhist art illustrate the process of development. We are told that the Buddha possessed a number of distinctive beauty marks or physical perfections, and of these a few only need be mentioned here. The head had a protuberance (*ushnīsha*) on top of the skull. Between the eyebrows was a small round tuft of hair (*ūrnā*) which shone like silver. His hair was black and curly, each curl growing from left to right. His arms were so long that when he stood up his hands reached to his knees. Professor Grunwedel gives a list of over a hundred of these beauty marks, but those mentioned above will suffice for our present purpose. In the earlier monuments, images of the Buddha never appear, for the very good reason that a definite type of a personal Buddha had not yet been evolved, so he was represented by some popular sign, such as a wheel, a pair of foot-prints, the swastika symbol, and so on. Later, when he became a recognised deity, the necessity for creating an image of him was keenly felt, if only to make the old philosophy more of a religion.

The Buddha, according to the legends, was born of royal race, and, left to himself, the Indian sculptor would doubtless have portrayed him in the form of a king arrayed in rich turban and costly jewels. But, instead of this, the artist was called upon to represent the figure of a monk with a shaven crown, in a cowl-like garment, and portrayed meditating or preaching. Thus there originated a figure sitting with crossed legs, and hands folded in the lap—"meditating"; the right hand touching the ground—"calling upon the earth as witness," and so on. This type of figure made claims upon the Indian sculptors which were utterly at variance with their methods of conception, and they were incapable of giving the necessary dignity to such unornamented figures owing to lack of previous experience in works of this kind. It was thus left to the Gandhāra sculptors, who had at their disposal all the types of systematically developed schools, to create an image of the ideal Buddha.

Among the Gandhāra sculptures we find many

examples of the complete ideal Buddha produced under Hellenic influence. The attitudes required by tradition, the most important of the beauty marks established by superstition, though they remain latent, are faithfully reproduced in these sculptures. In true Greek style, the unsightly bump of intelligence,

which is in entire opposition to the possibility of the portrait of Gautama. In translating the Apollo ideal, two things may have influenced the Hellenists, or whoever effected this first translation. First of all, the character of the Greek god not only as leader of the Muses, but also as a nature god (*Helios*): in both phases he found his counterpart. In conformity with the old Indian nature-worship, Buddha's epithets had become chiefly those of a sun god. His appearance as teacher, physician of souls, and healer justified the other side. It must not be forgotten, either, that the district in which the translation took place, before the introduction of Buddhism, belonged to the fire-worship of Zarathustra, which must have become the State religion, and which united the Indian provinces with the Baktrian kingdom. It is known that wherever the Greeks came upon the light and sun gods of the barbarians, Apollo types were there evoked.

To the earlier examples of Gandhāra art belong the Buddha heads with youthful, Apollo-like features and sharply defined and elegantly arranged hair as shown in Figs. 4 and 5. It will be

noticed in these two sculptures that the ears are portrayed in a normal manner. In later times the ear-lobes became greatly elongated, reaching to the shoulders. In India, long ears, like long arms, are an ancient mark of noble birth. Fig. 4 represents a colossal stone head of the Buddha discovered at Sahri Bahlōl, and is a good example of the Apollo type. The beautiful image shown in Fig. 5 represents the Buddha turning the wheel of the law—or, in other words, teaching, with his hands in the *mudrā* position. The little bas-relief carved on the base of the pedestal shows the Buddha preaching to a group of four disciples. The features are still of the Apollo type, but the treatment of the hair has already become conventional, the curls being depicted as tiny spirals turning from left to right. At the back of the head is a large plain nimbus. The features, arms, hands, and drapery are all well executed.

The treatment of the drapery in these early sculptures is purely Hellenic. The robe covering the figure is artistically arranged so as to show the contours of the body, the folds following the lines of the limbs in a natural and graceful manner, with here and there a clever suggestion of transparency. It will be noticed that the figure is represented sitting with crossed legs in a natural Oriental manner, the legs and feet being covered by the long robe, which falls gracefully in front and overhangs the pedestal in curved folds. Two lines or folds always appear round the throat, and the folds of drapery across the left breast are always strongly defined. In the later Indianised images of the Buddha the drapery becomes flat and conventional, and the garment tends to diminish as time goes on, until at last we find the Buddha represented practically in the nude. It will be noticed, however, that the lines round the throat, those across the left shoulder, and the rounded fold of drapery in front, are all retained with remarkable tenacity right down to the images of the present day.

In the later Gandhāra example illustrated in Fig. 6 we may discern certain changes in the style of the image, indicating that the work of the sculptors has now become Indianised. The features of the Buddha are decidedly Oriental, the hair is more conventional than ever, and the ears have become much longer. But the most striking change of all is the manner in which the feet are portrayed twisted round so as to expose their soles in a most ungainly fashion. The nimbus and the style of the pedestal, so far, remain unchanged.

(Continued on page 4.)



FIG. 1. HOMERIC LEGEND IN INDIAN ART: "THE TROJAN HORSE"—ONE OF THE EARLIEST GANDHĀRA SCULPTURES, WHOSE GREEK ELEMENT INFLUENCED THE FIRST IMAGES OF BUDDHA.

or *ushnīsha*, on top of the head, is skilfully hidden by a cluster of locks of hair; and the closely cut hair, which the figure should have according to tradition, is



FIG. 2. A GREEK GODDESS SCULPTURED IN INDIA: A STATUE OF ATHENE—AN EARLY EXAMPLE OF THE INDO-HELLENIC SCHOOL OF GANDHĀRA (THE FIRST CENTURY B.C. TO THE FOURTH CENTURY A.D.), WHERE IMAGES OF BUDDHA ORIGINATED.

incorrectly replaced by abundance of locks. Regarding this, Professor Grunwedel states—

The Apollo type of the Alexandrine period, which was used as a basis for the Buddha head, gives an idealisation,

BUDDHA'S "BEAUTY MARKS": IMAGES EVOLVED FROM GREEK ORIGIN AT PESHAWAR.



FIG. 3. THE INDIAN GODDESS HARITI, CONSORT OF KUBERA, GOD OF WEALTH: AN EARLY GANDHARA STATUE SHOWING STRONG HELLENIC INFLUENCE.



FIG. 4. THE APOLLO TYPE OF BUDDHA: A STONE HEAD, WITH THE USHNI SHA (BUMP OF INTELLIGENCE) HIDDEN BY A CLUSTER OF LOCKS.

FIG. 5. A BUDDHA IMAGE OF THE APOLLO TYPE, WITH HEAD SIMILAR TO THAT IN FIG. 4: AN EARLY EXAMPLE OF THE GANDHARA SCHOOL.



FIG. 6. GANDHARA SCULPTURE BECAME INDIANISED: A LATER BUDDHA, WITH ORIENTAL FEATURES, LONGER EARS, CONVENTIONAL HAIR, AND UPTURNED SOLES OF THE FEET.

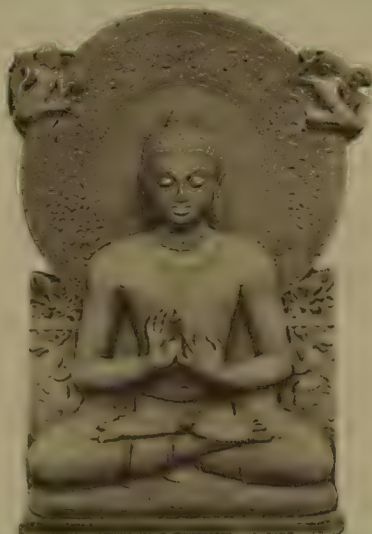


FIG. 7. SOME 300 YEARS LATER THAN FIG. 6: THE FIFTH CENTURY SARNATH BUDDHA, WITH ORNAMENTAL NIMBUS, AND HANDS IN THE MUDRA POSTURE.



FIG. 8. ABOUT A CENTURY LATER THAN FIG. 7: BUDDHA, WITH "HORSE-SHOE" AUREOLE, ON A LOTUS THRONE UNDER THE BODHI TREE ATTENDED BY TWO BODHISATTVAS.



FIG. 9. PERSISTENCE OF THE ORIGINAL GREEK DRAPERY THROUGH SEVEN CENTURIES: A LATE AND DEGENERATE BLACK STONE BUDDHA, WITH WHITE LINES INDICATING SAVITE SAINTHOOD.



FIG. 10. A MEDIAEVAL IMAGE OF HARITI FROM SOUTHERN INDIA: A LATER REPRESENTATION OF THE GODDESS SHOWN IN FIG. 3.



FIG. 11. FORMERLY IN KING THIBAW'S PALACE AT MANDALAY: A TYPICAL MEDIAEVAL BURMESE BUDDHA CARVED IN ALABASTER, ORIGINALLY GILDED, WITH CONVENTIONAL DRAPERY.

In his article on the opposite page, Mr. A. H. Longhurst mentions Buddha's "beauty marks," and the interesting fact that the district of Peshawar (ancient Gandhara), now famous as the goal of the air-rescue flights from Kabul, is, so to speak, the cradle of the art in which the familiar representations of Buddha in sculpture began, at a time when that region was under Greek influence. In sending us his article and the accompanying photographs, Mr. Longhurst writes: "It was, I believe, Professor Grunwedel who first discovered that the Buddha image originated with

the Indo-Greek artists of the Gandhara School; but, so far as I know, the process of evolution has never been so convincingly illustrated as in this series of photographs. With the exception of Figs. 9 and 10 (the negatives of which are the property of the Government of India) the rest are from negatives in my private collection." The image shown in Fig. 7 is especially interesting as having been discovered at Sarnath, where Buddha is said to have preached his first sermon. The illustrations are numbered to correspond with references in the article.

AN ISLAND WONDER WORLD: CURIOSITIES OF THE MALAYS' ANCESTRAL HOME FILMED.

REPRODUCTIONS FROM THE FILM, "A SOUTHERN PARADISE," BY COURTESY OF NEW ERA FILMS, LTD.



"THE WEAVER-BIRD, THAT CURIOUS ARCHITECT, BUILDS ITS FRONT DOOR IN THE CELLAR": FLASK-SHAPED NESTS OF WOVEN GRASS HANGING FROM A TREE IN SUMATRA.



MARVELLOUSLY HEAD-DRESSED: A BEAUTY OF SUMATRA, AN ISLAND IN WHICH THE WOMEN CARRY THE MARKET-LOADS!



MUSIC THAT HAS CHARMS TO SOOTHE THE SAVAGE—NATIVE—BREAST: A "BAND" IN SUMATRA, LIFE IN WHICH IS RECORDED IN THE FILM "A SOUTHERN PARADISE."



A MALAY BEAUTY: A DWELLER IN THE ISLAND WHICH THE MALAYS LOOK UPON AS THEIR ANCESTRAL HOME.



A HORNBILL: A FINE SPECIMEN OF A QUEER BIRD WHICH DERIVES ITS NAME FROM THE GREAT DEVELOPMENT OF THE BILL, WHICH IS MOSTLY HOLLOW AND FURNISHED WITH A CASQUE.



THE LARGEST FLOWER IN THE WORLD, WHICH MAY BE OVER A YARD ACROSS AND HAVE A CUP CAPABLE OF HOLDING TWELVE PINTS: RAFFLESIA, A REMARKABLE PARASITE.

That very interesting film, "A Southern Paradise," a record of an expedition to Sumatra, is on view at the Avenue Pavilion this week, and much interest has been re-aroused in it. Sumatra, it seems almost unnecessary to note, is an island of the Dutch East Indies, with an area of 161,612 square miles. It has rather a large Chinese population, but the chief inhabitants are of Malay race: indeed, the local Malays declare the island to be their ancestral home. With particular regard to certain of our illustrations, we give the following notes: The weaver-birds are a family of finch-like passerine birds. They are chiefly known, perhaps, on account of their remarkable nests, which they weave of grass and to which they

give a tubular entrance, or spout. Both the cock and hen birds take part in the weaving. The genus *Ploceus*, which is confined to the Indian and Malayan regions, is represented typically by the common weaver-bird, the *baya* of India and Ceylon. Its nest is long and flask-shaped, so that, in the language of the film-caption: "The weaver-bird, that curious architect, builds its front door in the cellar."—The hornbills, "The Royal Natural History" points out, form a sub-order, as well as a family by themselves, and derive their name from the great development of the bill, which is mostly hollow and furnished with a casque of greater or less prominence, although the latter appendage is sometimes represented

(Continued opposite)

BUFFALO-RACING AND QUAIL-WRESTLING: "A SOUTHERN PARADISE."

REPRODUCTIONS FROM THE FILM, "A SOUTHERN PARADISE," BY COURTESY OF NEW ERA FILMS, LTD.



A BUFFALO RACE IN A HALF-FLOODED RICE FIELD—WITH THE DRIVERS BALANCING THEMSELVES ON THE PLOUGH-SHAFTS TO WHICH THE BEASTS ARE HARNESSSED: A CONTEST IN PROGRESS IN SUMATRA.

A QUAIL-WRESTLING CONTEST IN THE CORNER OF A MARKET SQUARE: A MATCH IN WHICH THE RIVAL BIRDS SEIZE ONE ANOTHER BY THE BEAK AND ENDEAVOUR TO WIN BY THROWING THE OPPONENT.



Continued. merely by a straight and compressed keel. The birds are found in Africa and the Indian region, extending through the Malay countries to Celebes, and thence to New Guinea and the western islands of the Solomon group.—As to *Rafflesia*, Dr. Charles Hose, in his "Fifty Years of Romance and Research," notes: "The jungle of Borneo is famous for its wealth of orchids, and can claim, with Sumatra, the distinction of producing the largest flower of the world (*Rafflesia*). The plant in question is parasitic, and is stemless and leafless, consisting merely of huge flowers, with a few surrounding bracts. The blossoms issue from the roots and trunks of various kinds of *Cissus*. The first flower Dr. Arnold saw was over a yard across, with petals a foot long and varying in

thickness from a quarter to three-quarters of an inch. The cup of the flower was large enough to hold twelve pints of liquor!—The Malays, like most other peoples, are very far from disdaining sport, and are fond, for example, of wrestling between birds! The film description is as follows: "In a corner of the market square, a quail contest takes place. The birds seize each other by the bill, and the one thrown is the loser; but they do not hurt each other, and appear to enter into the spirit of the sport." Another diversion is buffalo-racing. This is described as follows: "A pair of buffaloes are harnessed to plough-shafts and driven through a half-flooded rice-field, the driver balancing himself on the shafts—a difficult feat, for few succeed in staying the course."

PERSONALITIES OF THE WEEK:

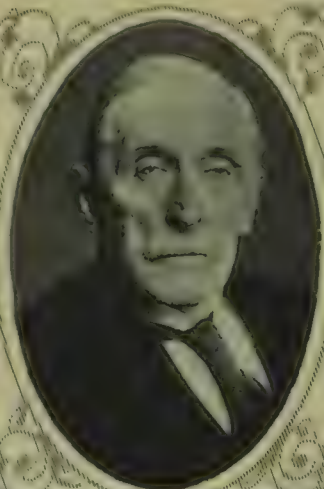
PEOPLE IN THE PUBLIC EYE.



SIR E. H. SEYMOUR, O.M.
Senior Admiral of the Fleet. Died on March 2, aged 89. Was in the Navy for 58 years. Commanded an international force attempting to relieve Peking Legations, 1900.



DR. ALEX HILL.
Famous for his educational work. Formerly Master of Downing College, Cambridge, and Principal of University College, Southampton. Sec. Universities Bureau of British Empire. Born, 1856; died, Feb. 27.



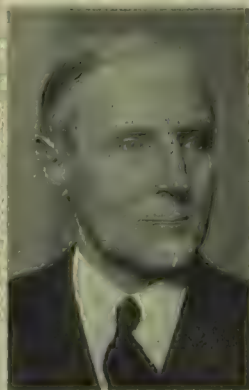
DR. WILHELM VON BODE.
The world-famous German art expert. Formerly General Director of Prussian Museums. Quite unfairly, best known to the public by his error in ascribing a modern wax bust to Leonardo da Vinci. Born, 1845; died, March 1.



THE BISHOP OF EDINBURGH.
Dr. George H. S. Walpole. Born, 1854; died, March 4. Became Bishop, 1910. A former Principal of Bede College. Professor of Dogmatic Theology, in New York, etc. Father of Mr. Hugh Walpole, the novelist.



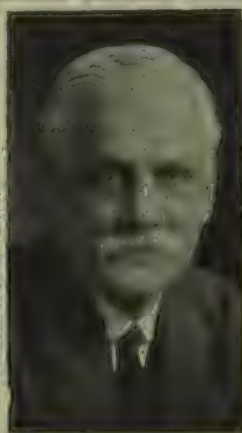
MR. GWILYM ROWLANDS.
Succeeds Colonel John Gretton as Chairman of the Council of the National Union of Conservative and Unionist Associations. A Welsh collier who will return to work when his pits re-open.



SIR FREDERICK THOMSON, Bt.
New Bt. Vice-Chamberlain of the Household since 1928. A K.C. and an M.P.



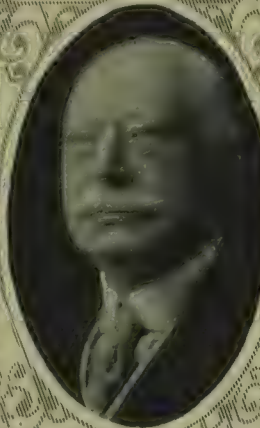
SIR FREDERIC AYKROYD.
New Bt. Ex-President of the Bradford Chamber of Commerce.



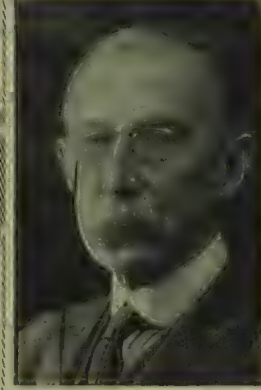
THE REV. J. C. CARLILE.
New C.H. Editor of the "Baptist Times."



MR. FREDERICK DELIUS.
New C.H. Famous musical composer.



SIR EDGAR HORNE, Bt.
New Bt. Chairman, Prudential Assurance Co.



SIR ALEXANDER LYLE.
New Bt. For services in connection with Scottish National War Memorial.



SIR ARTHUR CROSFIELD.
New G.B.E. Chairman, National Playing Fields Association.



SIR W. T. PAULIN.
New Kt. For services to the London Hospital.



SIR J. A. FLEMING.
New Kt. Inventor of the thermionic valve.



SIR ALLIOTT V. ROE.
New Kt. The famous aviation pioneer.



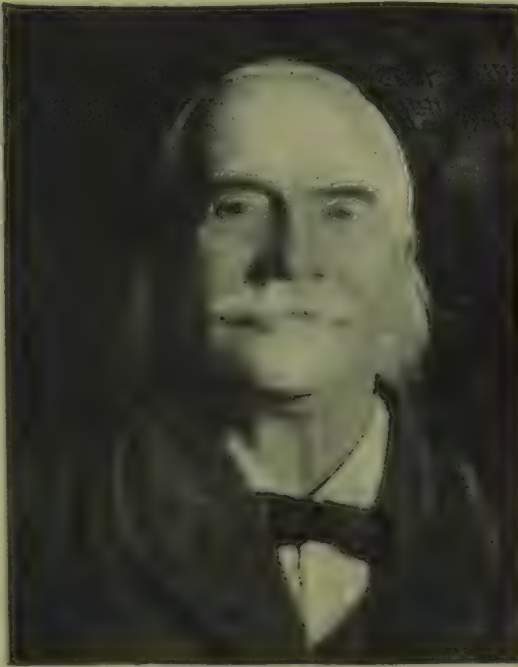
SIR WILLIAM MORRIS.
New Bt. The maker of the famous motor-cars.



SIR ARTHUR SOMERVELL.
New Kt. Ex-Principal Inspector of Music, Board of Education.



MR. URBAN BROUGHTON.
Created a Baron. "In consideration of the public, political, and philanthropic services of his father, the late Urban Hanlon Broughton, whose elevation to the Peerage would have been recommended to his Majesty but for his death on January 30, 1929."



SIR JESSE BOOT, Bt.
Created a Baron. "For services in the promotion of education." A man of many magnificent benefactions of various kinds. Recently gave the site and contributed munificently to the new buildings of Nottingham University, which were opened by the King last July.



SIR BERKELEY MOYNIHAN, Bt.
Created a Baron. President of the Royal College of Surgeons, and one of the most distinguished surgeons of the day. He is the second surgeon to receive a peerage; the first was Lord Lister (1897). Lord Dawson of Penn, the King's physician, is the first doctor-peer.

INAUGURATED ON MARCH 4: THE THIRTY-FIRST PRESIDENT OF THE U.S.A.



THE NEW PRESIDENT OF THE UNITED STATES: MR. HERBERT CLARK HOOVER, WHO TOOK THE OATH OF OFFICE ON MARCH 4—WITH HIS WIFE, HIS SONS, AND HIS DAUGHTER-IN-LAW.

Mr. Herbert Clark Hoover, the Republican who was elected President of the United States last November, took the oath and made his inaugural speech at Washington at one o'clock on the afternoon of March 4; that is to say, one-hundred-and-forty years after the inauguration of General George Washington, who was the first to hold the high office. Mr. Hoover, as we noted in our issue of November 10 last, when giving a page portrait of him, was born on August 10, 1874, at West Branch, Iowa. His father was a blacksmith; his mother, a Quaker preacher. Orphaned at an early age, he was looked after by an old friend of the family. His life of business activity began in 1888, when he became a clerk in a real estate office. Later on, he worked his way through Stanford University, where he graduated. After that, he was a gold miner in California. Later, as a mining engineer, he worked in Australia and

elsewhere, and he was in China as an expert in mining for the Chinese Government—a phase during which he was amongst the defenders of Tientsin during the Boxer troubles. The year 1903 found him a partner with mining engineers in London. He was again in this country in 1914, when, at the outbreak of war, he was asked to take charge of the relief work in Belgium. In 1917, he went back to the United States and became Food Administrator. Two years afterwards he was appointed Director-General of Relief Work by Allied Powers, and head of the American Relief Administration. In 1921, President Harding appointed him Secretary of Commerce. His marriage to Miss Lou Henry, daughter of an Iowa banker, took place in 1899, and he has two sons—Mr. Herbert Clark Hoover (seen on the left, with his wife), and Mr. Allan Henry Hoover, who, at the end of last year, were both at Stanford University.

WILD SWANS UNDER STRESS OF WINTER TAKE REFUGE AT A SWEDISH PORT.

PHOTOGRAPHS AND DESCRIPTION SUPPLIED BY BERTIL HANSTRÖM, ASSISTANT
PROFESSOR OF ZOOLOGY AT THE UNIVERSITY OF LUND.

"Oresund (the Sound), between Sweden and Denmark (writes Professor Hanström) is now completely frozen, and several icebound steamers can only get provisions from aeroplanes which drop food in packages on the ice: In this Sound several species of swans and ducks are accustomed to feed during the winter, such as *Cygnus olor*, *Cygnus cygnus*, *Anas boschas*, *Nyroca fuligula*, *Nyroca ferina*, *Oedemia fusca*, and *Somateria mollissima*. Of the two varieties of swans, *Cygnus olor* is the common, domesticated swan of the Thames, which is a wild fowl in the central districts of Sweden, whilst *Cygnus cygnus* in the summer lives in the northern part of Sweden, Norway, Finland, and Russia, including Novaya Zemlya. At the breeding places this bird is of the most retiring habits, but during the present icy winter more than 1000 swans, half-dead from cold and starvation, have found shelter in the harbour of Landskrona, in Sweden, where the people feed them with corn and bread. The birds have entirely lost their natural fear of human beings, and one can see collected together in the harbour, let us say, 1200 swans, 3000 specimens of *Anas boschas*, 60 *Nyroca fuligula*, a number of *Nyroca ferina*, 50 *Fulica atra* (a bird which commonly spends the winter in southern Europe and northern Africa), and some examples of *Oedemia fusca*, *Clangula clangula*, *Mergus merganser*, and *Mergus serrator*. Sometimes the swans fly into the town of Landskrona and walk about the streets in the neighbourhood of the church."



DRIVEN BY THE SEVERITY OF THE PRESENT WINTER TO SEEK SHELTER IN A SWEDISH HARBOUR: THOUSANDS OF WILD SWANS AND OTHER SEA-BIRDS "CAMPING" AMONG THE ICE-FLOES AT LANDSKRONA.



SHY BIRDS THAT HAVE LOST THEIR FEAR OF HUMAN BEINGS THROUGH HOSPITABLE TREATMENT, AND, EVEN FLY INTO THE TOWN: WILD SWANS AT LANDSKRONA DURING A SPELL OF ARCTIC WEATHER.



WILD SWANS THAT HAVE TAKEN TO WALKING ABOUT THE STREETS IN THE NEIGHBOURHOOD OF THE CHURCH AT LANDSKRONA: RARE VISITORS TO A SWEDISH TOWN.



A GEM OF TWELFTH-CENTURY PERSIAN POTTERY IN THE LOUVRE: A BOWL WITH AN ELEPHANT DESIGN, FROM RHAGES, THE OLD CAPITAL OF PERSIA (DIAMETER, 7½ INCHES).

The Elephant in Old Persian Art: Prototypes of "Jumbo" in Silk and Pottery.

REPRODUCED BY PERMISSION OF THE LOUVRE, PARIS, AND THE METROPOLITAN MUSEUM OF ART, NEW YORK. THE ILLUSTRATION OF THE BOWL IS FROM THE LOUVRE, PARIS. THE ILLUSTRATION OF THE FABRIC IS FROM THE METROPOLITAN MUSEUM OF ART, NEW YORK.

In an introduction to the Ceramics section of the above-mentioned volume, from which the adjoining illustration of a bowl from Rhages is reproduced, M. Raymond Koechlin writes, regarding the origin of archaic pottery: "We have always been willing to believe that the oldest centre must be sought in Rhages. Unfortunately, systematic excavations have never been undertaken in the old Persian capital, but many pieces of pottery have been clandestinely picked up. . . . All the techniques known to Samarra are found here, and, as Samarra was a city without a historic past and in which the artisans could only have been recruited more or less forcibly from the Orient, it is surely to Rhages itself that honour is due for the art that flourished there. The new capital, Samarra, received its art from her, as did Susa likewise, for Susa was a little provincial town wherein the same models have been found. Moreover, although Samarra passed away, Rhages and many another Persian city showed remarkable ceramic activity that endured for almost 500 years, until the arrival of the Mongolian destroyers in the thirteenth century. . . . It is believed now that the pottery known as 'Guebri,' with the curious figure and powerful animals in relief, comes from Zendan, Hamadan, or Amol; other cities had their specialities, but Rhages remained the centre of inventions that were astonishingly varied. . . . Perhaps the black elephant on the blue ground, in the Louvre, comes from there."

Referring to the subject of the adjoining illustration, M. Gaston Migeon writes (in his introduction to the Fabrics section of the book, named above, containing it): "We are fortunate enough to possess in the Musée du Louvre an extraordinary fabric, that from the Église St. Josse (Pas-de-Calais), which dates from about 960: it testifies to a close relation between Sassanian art, from which it springs in spirit, and the Byzantine art in which the type of elephant was later to be reproduced in the famous fabrics wrought for the Emperors of Constantinople." The fabric is described elsewhere as being of silk on cotton wool, with a Cufic inscription that reads: "Glory and happiness to Caid Abul Mansur Nudjtain; may God continue his prosperity." He was a Caid of Khorossan, who died in 961. "This fabric," it is stated further, "may well have been brought back from the First Crusade by Eustache IV., of Boulogne, brother of Godefroy de Bouillon. The date of the fabric agrees perfectly with the inscribed Byzantine fabric from the tomb of Charlemagne at the Kunstgewerbemuseum in Berlin." This also has elephants inspired by Persian fabrics like the one shown here.



AN ELEPHANT DESIGN THAT LINKS SASSANIAN AND BYZANTINE ART: A PERSIAN TENTH-CENTURY SILK FABRIC, PROBABLY BROUGHT FROM THE FIRST CRUSADE (20½ INS. BY 36 INS.).

English Domestic "Interiors": Modern Parallels to 17th-Century Dutch Art.

The Picture of the Interior, painted by Sir Alexander Macdonald, is a reproduction of the original painting by the same artist, which was exhibited at the Royal Academy in 1928.



AN ENGLISH COUNTRY HOUSE INTERIOR IN THE ART OF TO-DAY: "THE GALLERY, THORPE HALL," THE HOME OF SIR ALEXANDER MACDONALD. THE INTERIOR, BY CHRISTOPHER W. ELWELL, 1928, SHOWN IN THE ROYAL ACADEMY.



lines in contemporary English art. They are at once a pictorial record of modern taste in furniture and home decoration, and outstanding examples of the very difficult art of painting the interior of rooms with portraits of their occupants—an art that calls for consummate skill in treating the gradations of light and shade. In both respects these two pictures afford a very interesting parallel to the scenes of Dutch domestic life on the walls of Burlington House. Sir Alexander Macdonald's home, Thorpe Hall, is near Bridlington, in Yorkshire. He married, in 1886, Alice Edith, daughter of the late John Middleton, of Kinfauns Castle, Perthshire, and has a son and a daughter. His son, Mr. Godfrey Middleton Macdonald, married Miss Rachel Audrey Campbell, and has two sons and two daughters.



The prevalent vogue for period furniture, and the revival of taste in home decoration, with well-devised colour schemes, has been stimulated of late by several potent influences in the world of art. First came the wonderful Exhibition of Dutch Art, still open at the Royal Academy, with its many exquisite paintings of seventeenth-century Dutch interiors. This has recently been followed by the Loan Exhibition of English Decorative Art, at Lansdowne House, which appealed so strongly to the Queen when she came up from Bognor the other day to see it. Yet a third source of stimulus is the Ideal Home Exhibition at Olympia, which opened on February 26 and will continue till March 23. The pictures reproduced here represent a movement on similar

(Continued in Box 2.)



PERIOD FURNISHING AND COLOUR SCHEMES AS REPRESENTED IN MODERN ART: "THE GREEN BEDROOM," BY MARY D. ELWELL—A PICTURE EXHIBITED IN THE ROYAL ACADEMY OF 1928.



A Morris Six gives you more comfort, more speed, greater economy and more pleasure to drive than any other car of its price. And the beauty of the bodywork is a fitting complement to the marvellous efficiency of the engine and chassis.

COUPÉ, £365 SALOON, £375
Triplex at slight extra cost. Dunlop Tyres standard.

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BUY BRITISH AND BE PROUD OF IT



A UNIQUE COLLECTION SHOWN FOR CHARITY: SILVER AT PARK LANE.



THE "BECKET" HENRY VIII. CUP.
London, 1525. Lent by the Duchess of Norfolk.



A MARY CUP AND COVER.
Silver-gilt; Mounted Crystal; 11½ in. high; London, 1554. Lent by Baron and Baroness Bruno Schröder.



THE "BACON" CUP AND COVER.
One of three made from the Great Seal. Silver-gilt; 1574. Lent by Lady Louis Mountbatten.



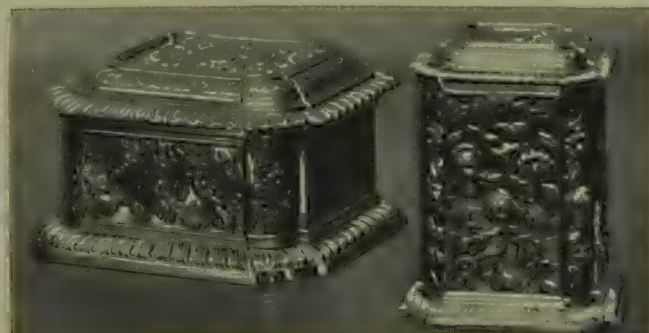
AN ELIZABETHAN EWER.
Silver-gilt; Rock Crystal; 1597; Maker's Mark, an Anchor. Lent by Baron and Baroness Bruno Schröder.



A SILVER-GILT SIXTEENTH-CENTURY PAX.
London, circa 1520-30; 5½ inches high by 4 wide; No Marks. Lent by New College, Oxford.



SPECIMENS FROM THE PRINCE OF WALES'S COLLECTION OF TUMBLER CUPS AND SALT-CELLARS
Lent by H.R.H. the Prince of Wales.



GEORGE II. SILVER-GILT TOILET-BOXES FROM THE COLLECTION OF H.M. THE QUEEN.
Lent by her Majesty the Queen.



A CHARLES II. TOILET MIRROR.
London, circa 1673; with Chased Laurel-Leaf Border. Lent by Lord Sackville.



THE EARLIEST PIECE IN THE COLLECTION: A FOURTEENTH-CENTURY SILVER-GILT MOUNTED DRINKING-HORN.

A Buffalo Horn with Three Mounts. 10½ inches high; No Marks; First Half of the Fourteenth Century; Passed into the Possession of Corpus Christi College, Cambridge, in 1352, and Lent by it.



ENTIRELY ENCASED IN SILVER: A CHARLES II. TABLE, MAGNIFICENTLY CHASED.—40 IN WIDE BY 31 IN. HIGH.

"The Top Magnificently Chased with Fruits, Foliage, etc.; the Centre with an Oval Panel Chased with a Subject Featuring Orpheus and Pan, etc."

A remarkable exhibition of old English plate—probably the most remarkable collection ever gathered together—was opened at Sir Philip Sassoon's house, 25, Park Lane, on March 5, and will remain open until the 19th. Her Majesty the Queen paid it a visit on March 4. It is in aid of the funds of the Royal Northern Hospital, a very worthy object. Also shown are a number of Orders and Decorations of great historical and personal interest. The specimens to be seen range from a fourteenth-century drinking-horn to pieces dating from the end of the eighteenth century. The following notes concern certain of our illustrations.—The "Bacon" Elizabethan cup and cover, lent by Lady Louis

Mountbatten and the executors of the late Sir Ernest Cassel, is described as follows: "Shallow tapering bowl on tall stem and circular foot, the cover surmounted by the Bacon crest; 11½ inches high. Engraved around lip, 'Thyrde Bowle made of the greates seale of Englande and left by Syr Nycholas Bacon, Knygt Lord Keeper as an Heyrelome To his howse of Stewkey 1574.' One of three made from the Great Seal of England."—Of the fourteenth-century drinking-horn, it is noted: "A buffalo horn with three mounts. The plain band at the lip is Elizabethan, as also the Crown on the head of the terminal ornament—a bearded face believed to represent Edward III."

ANIMALS IN ART AND SPORT: ROYAL TROPHIES; LIVE CAPTIVES.



ASIXTEENTH-CENTURY ELEPHANT TUSK CARVED WITH PORTRAITS OF AN AFRICAN KING.
This finely carved tusk, from Benin, 87 inches long, is pronounced at the British Museum to date from the late sixteenth century, and shows a King of Benin in ceremonial attitudes. It was recently placed in the hands of Messrs. Puttick and Simpson for sale by Lady Hill, having been in the possession of the late Sir Clement Hill, formerly Governor of the African Protectorate, to whom it was given by a member of the Benin Expedition.



THE DUKE OF GLOUCESTER ON SAFARI: WITH ONE OF TWO BUFFALOES KILLED WITH A RIGHT AND LEFT, AT KILOSA, TANGANYIKA.

These photographs, taken during the Duke of Gloucester's big-game hunting expedition in Africa last autumn, before he was summoned home owing to the King's illness, have just been released.

[Continued opposite.



ROYAL GAME FOR A ROYAL HUNTER: THE DUKE OF GLOUCESTER WITH A LION HE SHOT AT LAKE RUKWA, TANGANYIKA.

for publication. A message from Nairobi on October 23 stated: "The brief reports received indicate that the Duke of Gloucester's safari is meeting with success. The Duke's first excitement was in securing a lioness, which he killed with one shot. Since then he has added considerably to his bag. He is now shooting over the Kilosa area in Tanganyika. The party have shot two bull buffaloes with two consecutive shots, and have also bagged a 30-inch horned eland."



'THE 'HIPPO' BORN WITHIN THE CAGE': A NEW BABY AND ITS BIG MOTHER AT THE AUCKLAND "ZOO."

The above photograph shows a mother hippopotamus, with her baby, which was born a few weeks ago, in their pond at the Zoological Gardens at Auckland, in New Zealand. A note which accompanied the photograph states that this is the second baby hippopotamus that has been born in the Auckland "Zoo" within the last three years, but the first one, unfortunately, was killed by its father.



A JEWEL-STUDDED LIVE TORTOISE CARRIED IN A PARIS-LONDON AIR LINER, AND FORGOTTEN ON ARRIVAL: A WOMAN'S REMARKABLE PET.

Imperial Airways officials in London recently opened a small box left behind by a passenger, and found inside, wrapped in pink cotton wool, a live tortoise whose shell was studded with rubies, emeralds, and other stones. Inquiries showed that it belonged to a woman who had travelled from Paris to London by aeroplane on March 2. Two days later the owner turned up to claim her peculiar pet. In our photograph it is seen on the hand of an Imperial Airways official.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



AT THE SPOT WHERE DEPUTY INSPECTOR PRIESTLEY, OF THE BOMBAY POLICE, WAS KILLED DURING THE RECENT RIOTS: A GROUP OF TYPICAL PATHANS. The disturbances at Bombay during January and February originated in a strike of Hindu workmen employed by the oil companies, and the substitution of Pathans for the strikers. A baseless rumour arose that Pathans were kidnapping children for sacrifice. In a statement to the House of Commons (on February 11) recounting the events, Earl Winterton (Under Secretary for India) said: "Rioting [Continued opposite, above.



THE HINDU-MOSLEM RIOTS IN BOMBAY: ARMED POLICE RECEIVING ORDERS FROM MAGISTRATES AT KALBADEVI, A COMMERCIAL QUARTER OF THE CITY. spread between mobs of largely Hindu mill hands, and small bodies of Pathans. A European police officer, Deputy Inspector Priestley, was killed while endeavouring to prevent one such riot. On the same day isolated murders and assaults continued. rioting became definitely Hindu-Mahomedan." On the 13th the situation was reported as "returning to normal." The casualties were given as 138 dead and nearly 800 injured.



DYNAMITING ICE ON THE RHINE, NEAR THE FAMOUS LORELEI ROCK: AN EXPERIMENT IN ICE-BREAKING SIMILAR TO THOSE TRIED ON THE DANUBE.

During the recent severe weather dynamite was used for ice-breaking both on the Rhine and the Danube, and in the Baltic. In Germany this method was used when a thaw began, to check the grave danger of floods. A message from Frankfurt of February 24 stated: "The German Ministry of Communications is co-operating with the Dutch authorities to break up by dynamite



BLOWING-UP ICE IN THE SOUND (ORESUND) BETWEEN DENMARK AND SWEDEN: THE EXPLOSION OF A BIG CHARGE OF DYNAMITE.

the ice on the Lower Rhine, which is nearly 2 ft. thick. Similar operations have been begun at the estuaries of the principal tributaries of the Rhine." On the 25th it was reported from Stockholm: "To-morrow an attempt is to be made to blow up the ice barrier in the Oresund, between Copenhagen and Sweden, with dynamite."



A NEW "UNSYNKALE" LIFEBOAT FOR THE HUMBER: THE 'CITY OF BRADFORD II.' DURING TESTS OFF SPURN HEAD.

The "City of Bradford II," recently tested at Spurn Head, near Hull, has over eighty water-tight compartments, and is considered practically unsinkable. She can take 150 people on board. The boat was built from a legacy left by the late Mr. J. Meas Howson, of Harrogate, and funds raised in Bradford. She is to replace the present motor lifeboat on the Humber.



THE QUEEN AT CHICHESTER CATHEDRAL: HER MAJESTY LEAVING-AFTER THE SUNDAY MORNING SERVICE TO RETURN TO CRAIGWEIL HOUSE.

On Sunday, March 3, the Queen motored from Craigweil House to Chichester Cathedral, for the morning service, attended by Lady Katherine Hamilton. Second from the left in our photograph is Bishop Southwell, Acting Bishop of Chichester, and formerly Bishop of Lewes. On the right is Dean J. J. Hannah. In the afternoon her Majesty walked from Craigweil House to the Moorings, near Bognor, to see the Archbishop of Canterbury, who is convalescing there.

VOLCANIC ERUPTIONS OF EAST AND WEST: PHOTOGRAPHS OF UNIQUE INTEREST.



A CHILEAN VOLCANO IN ERUPTION AFTER TWENTY-FIVE YEARS OF QUIESCENCE: MT. CALBUCO DURING ITS RECENT BRIEF SPELL OF ACTIVITY.

This photograph is believed to be the only one that exists showing the eruption of Mount Calbuco, in Chile, which occurred in January, and lasted only for a very short time. Huge flames and torrents of lava leapt from the crater, and ashes were thrown into towns many miles away. The only previous eruption of Calbuco said to be on record was that of 1904. The photograph was taken in the early morning during the volcano's brief spell of activity.



A VOLCANO FAMOUS FOR A VAST CATASTROPHE ACTIVE AGAIN. THE RECENT ERUPTION OF KRAKATOA PHOTOGRAPHED FROM THE AIR.

The island volcano of Krakatoa, in Sunda Strait, between Java and Sumatra, was violently active for several weeks in January. At one time the eruptions exceeded 9000 daily, and reached a height of 3000 ft. The remarkable photograph given above was taken from an aeroplane. No loss of life was reported. In August 1883 Krakatoa was the scene of a stupendous outburst, causing waves 50 ft high, which killed 35,000 people.

AIR PHOTOGRAPHY AIDS ARCHAEOLOGY: DETAIL OF A ROMAN TOWN REVEALED.



THE ROMAN "CAMP" AT CAISTOR, NEAR NORWICH, CHARTED FROM THE AIR: A REMARKABLE PHOTOGRAPH DISCLOSING STREETS AND UNSUSPECTED BUILDINGS, BY WHITE LINES DUE TO THE EFFECT OF BURIED MASONRY ON CORN GROWING ABOVE IT—(INSET) A KEY-PLAN OF THE SITE.

The wonderful results obtained by air photography in the study of ancient sites are well illustrated in the above photograph (taken from an R.A.F. aeroplane and recently published) of the famous Roman "camp" (more properly a town) at Caistor, near Norwich. "Not only" (says the "Times") "does it give for the first time an accurate plan of the streets, but it discloses the existence of many most interesting buildings. . . . Insula IX. contains what appear to be two temples. . . . Their exact position has been revealed . . . by the slight bleaching effect

of the barley above them, producing an X-ray effect. . . . The thin black lines running parallel east and west are caused by the effect on the corn of large furrows. . . . Whenever the land has been covered with ripening corn, intersecting white lines have appeared where the crop has been starved of plant food through the roots meeting some hard subsoil or foundation." The facts revealed by the air photograph make excavation practical, and the work is to be begun soon by Mr. Donald Atkinson, Reader in Ancient History at Manchester University.

A HORSE WITH CLAWS: *MOROPUS* AS HE LIVED—A RECONSTRUCTION.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY MISS ALICE B. WOODWARD, FROM AUTHENTIC SCIENTIFIC DATA OBTAINED AT THE NATURAL HISTORY MUSEUM. (COPYRIGHTED.)



THE NATURAL HISTORY MUSEUM'S NEW ACQUISITION: A RESTORATION OF THE PREHISTORIC CLAWED "HORSE," *MOROPUS*.

This interesting "reconstruction" drawing is based on the skeletal remains of *Moropus*, from North America, recently purchased for the British Museum of Natural History. The Keeper of the Department of Geology, Dr. W. D. Lang, F.G.S., F.Z.S., writes: "*Moropus* is one of the Chalicotheres, a group related to the horses, but more nearly to the extinct Titanotheres. It had a small head, a long neck, and fore-limbs longer and larger than the hind-limbs. Chalicotheres are chiefly remarkable for the toes, which had claw-like hoofs, three on each foot. The fore-feet had a vestigial fourth toe. At first isolated toes and teeth were separately found in Europe, and, while the toes were

referred to a sloth-like creature, the teeth were rightly recognised as horse-like. The true nature of Chalicotheres was known when teeth, toes, and other bones were found in association. Our specimen is one of 17, some nearly perfect, found within a space of 36 square feet in the Lower Miocene of Nebraska, by the staff of the American Museum of Natural History. Some believe *Moropus* inhabited forests and used its claws for pulling down branches; others that it used them for grubbing up earth. Its size exceeds that of a horse. Chalicotheres remains have been found, generally in fragments, throughout the Tertiary, in widely scattered localities in Europe, Asia, Africa, and America."

THE WORLD OF SCIENCE.

THE SEA-BREAM.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

THE number of those who love gazing in at shop-windows is legion; and I am one of them. But for me they are of three sorts only. I cannot pass a book-shop, a florist's, or a fishmonger's. This last is generally a delight to the eyes, the serried ranks of great crabs and lobsters, and of luscious, crimson-footed scallops, forming such a delightful contrast with the great silvery salmon, while the exquisitely marbled mackerel, or varieties of "flat fish," all arouse pleasing emotions. Yet I do not gaze with the yearning of the gourmet, but with the thrills which this association of such varied types conjures up. All have lived in the same element, yet each has responded to the conditions of life imposed therein after a totally different fashion. Talk of "sermons in stones," what sermons have we here! Their coloration, their shapes, the structure of their bodies, all testify to the "shifts for a living" which each has had to make, to eat, and to avoid being eaten. These particular individuals, 'tis true, have been unlucky; but I am not thinking of their latter end, but of those which still revel in the joy of living "in the waters of the great wide sea."

I am always prepared for a pleasant surprise in making one of these halts: who knows, a Royal Sturgeon, a porpoise, an unlovely wolf-fish, may await me. The other day there lay before me a

relishes crustacea, such as prawns and crabs. Even the hermit-crab, who, to evade his enemies, crawls about within a whelk-shell, is eaten, shell and all!

More than this, however, the hermit-crab often bears about, anchored to his whelk-shell, a sea-anemone for the sake of the protection afforded him by his guest. For the sea-anemone is armed with a powerful battery of stinging cells, arrow-like darts which are discharged on the slightest provocation, and have the power of paralysing the unfortunate victim who unwittingly causes the discharge of the batteries. The sea-bream seems to be immune to these puny weapons, for a case is on record where a stomach, on being opened,

was found to contain a hermit-crab, with his shell, and his strange mascot still attached!

The common sea-bream (Fig. 1), the species now under discussion—for there are many—is frequent in the Mediterranean, and extends thence to Norway, as well as round our own coasts; but it is sufficiently plentiful to be of commercial importance only on the south and south-west coasts of England and Ireland. Though it is known that they lay floating eggs, the complete life-history of these fish has yet to be worked out. The young, known as "chad," about six or seven inches long, are abundant at the mouth of Plymouth Sound during August and September, and these, according to Mr. J. T. Cunningham, are probably

just over a year old. During his investigations he found fish of a younger stage, only about two or three inches long, in the produce of the sprat-seines in the Hamoaze, in September, and these, he believed, were hatched earlier in the year, and were about six months old.

There are one or two other points about this fish that are of interest. As touching its coloration it will suffice to say that this is for the most part silver, enlivened by vivid scarlet fins and a wash of scarlet on the head, while there is a large black spot on the shoulder, just above the opening of the gill-cover. The "lateral line," so characteristic of the bony fishes, is nearly straight, and runs from the top of the gill-opening to the middle of the base of the tail, as may be observed in the top photograph (Fig. 1). The scales along this area are specially modified

as to their shape, and are pierced by small pores. The function of this line and its associated nerve-supply has yet to be discovered. It has

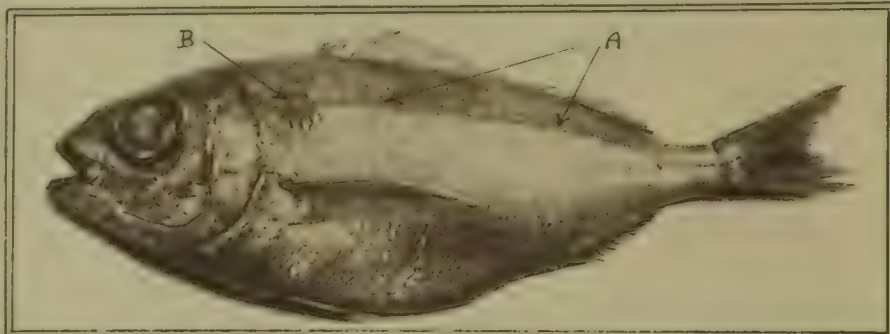


FIG. 1. SHOWING THE LATERAL LINE (A) AND THE "BLACK SPOT" (B): THE COMMON SEA-BREAM—RELATED TO THE RED MULLET, BUT UNLIKE THE FRESH-WATER BREAM. The common sea-bream (*Pagellus centrodontus*) is the only really abundant member of this tribe on our coasts, but several other species are also occasionally taken. They are bottom-feeding fish, and they are said to be good, but not very rapid, swimmers. But, having regard to the mechanism for housing the dorsal fins (see Fig. 2), their powers in this respect may have been underestimated.

been suggested that it enables the fish to appreciate undulatory movements in the water, or that it is concerned with pressure variations. It has also been suggested that it is concerned with the co-ordination of the movements of the fins. But, be this as it may, I note one point about it that I have not seen recorded anywhere.

And this concerns the area covered by the black spot. There are five widely spaced and curiously shaped scales in this area, shown in the sectional photograph (Fig. 3), which also shows another apparently unrecorded feature. This concerns the long breast fin, which, when turned "forward," as in this photograph, reveals a deep cavity that receives the curiously swollen base of the fin. I can find no description of this cavity, nor can I suggest any purpose which it can serve.

My other photograph (Fig. 2) shows a third

interesting feature of this very beautiful fish. Here, it will be noticed, the dorsal fin can be drawn down into a deep groove, doubtless for "stream-lining."

Finally, this particular species of sea-bream is but one of some two hundred species, comprising more than twenty genera. Their nearest relations are the red mullets. Some species grow to a length of as much as three feet, such as the "sheep's head" of North America, and the "schnapper" of Australia (*Sparus unicolor*). Some are herbivorous, but the majority are carnivorous. Some, also, are marked with spots of bright blue, and one at least—the sheep's head just referred to—is striped like a perch.

Enough, perhaps, has been said to indicate that there is more in the contents of a fishmonger's window than is dreamed of in the average customer's philosophy.



FIG. 2. SHOWING THE DORSAL FINNS DRAWN DOWN INTO A GROOVE, TO PRODUCE A "STREAM-LINE" EFFECT: A SECTION OF THE BACK OF THE SEA-BREAM SHOWN IN FIG. 1.

The dorsal fins of the sea-bream can be drawn down into a deep groove till they are quite concealed, just as in the sail-fish (*Istiophorus*) which is remarkable for its speed. On this account one might suppose that the sea-bream is also capable of "sprinting" on emergency, though it is not generally credited with such powers.

number of beautiful sea-bream, glorious even in death, in their vestment of silver and scarlet scales. One was in such perfect condition that I could not forbear a purchase. It occurred to me that it would make an interesting theme for this page when I found that the fishmonger, who had sold hundreds, knew nothing whatever about them, save that they came from Billingsgate, and probably from the sea. And I have a suspicion that no inconsiderable number of those who have long since discovered how excellent they are when cooked know anything of their virtues when alive.

Popular names are nearly always inconsequent. Why, for example, is this fish called the sea "bream"? It bears not the slightest likeness to a bream, which is a slimy, leather-mouthed fish—that is to say, with toothless jaws—and lives in fresh water, while as a table fish it is worthless, though, to be sure, old Isaac Walton tells us that "the French have this proverb, 'He that hath breams in his pond is able to bid his friend welcome.'" But when he goes on to assure us that the "best part of a bream is his belly and head," he rather discounts his eulogy, for these "tit-bits" would be soon eaten!

But this by the way. The bream is a soft-finned fish, having but one large triangular back fin, while the sea-bream has a long spiny dorsal fin, continuous with which is a somewhat shorter fin, having soft rays. Furthermore, its jaws are furnished with teeth; for it is no vegetarian! It seems to have a special fondness for echinoderms, such as brittle-stars, and sand-stars, and holothurians, or sea-cucumbers. But even more than these, perhaps, it

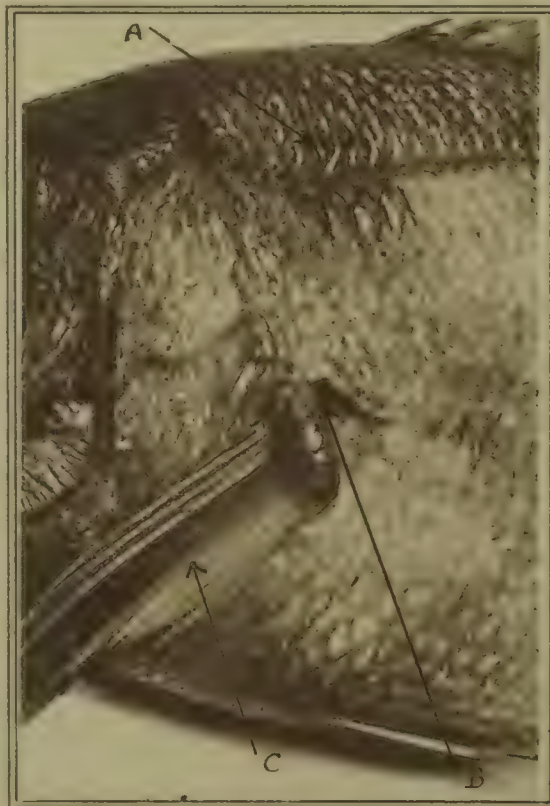


FIG. 3. SHOWING THE FIVE "FISH-TAIL" SCALES (A) IN THE "BLACK SPOT" AREA, AND THE CAVITY (B) REVEALED BY TURNING FORWARD THE BREAST-FIN (C): A SECTION OF THE SEA-BREAM SHOWN IN FIG. 1.

The "lateral line," formed by a series of pores piercing specially modified scales, shows at first a slight downward dip, then runs straight backward to the centre of the tail-base. The scales in the region of the dip, five in number, are shaped very like a fish's tail. The cavity revealed by turning the breast-fin forwards has (in this photograph) lost something of its depth by adverse lighting.

THE NEW YEAR'S HONOURS LIST: ITS DISTAFF SIDE.



DAME ANNE LOUISE McILROY, D.B.E.

New D.B.E. Professor of Obstetrics and Gynaecology, Royal Free Hospital School of Medicine for Women, University of London, since 1921. President of the Maternity and Child Welfare Group of the Medical Officers of Health. M.D., D.Sc. Born in Co. Antrim, daughter of the late Dr. James McLroy. Educated at the Universities of Glasgow, London, Vienna, and Berlin. Formerly Médecin Chef, Scottish Women's Hospital, Troyes; later with l'Armée d'Orient in Serbia and Salonika; R.A.M.C., Constantinople.



DAME ALIDA BRITTAIN, D.B.E.—IN HER BARDIC DRESS.

New D.B.E. Honoured for political and public services. Founder of the National Festival of Song for the Conservative Party. Keenly interested in music. Organised and led the Band of Harps at the Welsh National Eisteddfod, 1922; admitted into the Gorsedd Circle. First prize, International Competition for Harp Composition, Boston, U.S.A., 1921; other work produced at the Metropolitan Opera House, New York. Did excellent war work. Only daughter of Sir Robert Harvey. Her husband, Sir Harry Brittain, K.B.E., C.M.G., is M.P. for Acton.



DAME BERTHA PHILLPOTTS, D.B.E.

New D.B.E. Honoured for services to scholarship and education. Litt.D., F.R.S.A. University Lecturer, Cambridge, since 1926. Research Fellow of Girton College since 1925. Attached, British Legation, Stockholm, 1916-19. Principal, Westfield College, 1919-21; Mistress of Girton College, 1922-25.



LADY BARRETT, C.H.

New Companion of Honour. M.D. Dean of the London School of Medicine for Women. President of the Medical Women's International Association. Consulting Obstetric and Gynaecological Surgeon, Royal Free Hospital. Examiner, Central Midwives Board. Married Sir W. F. Barrett, F.R.S. (died, 1925) in 1916.



DAME HARRIET J. FINDLAY, D.B.E.

New D.B.E. Honoured for political and public services. President of the Scottish Unionist Association, 1927-28. Daughter of Sir Jonathan E. Backhouse, Bt. Married, 1901. Her husband, Sir John R. Findlay, Bt., is the proprietor of the "Scotsman," and is Chairman of the Trustees for the Scottish National Galleries.



MISS LILIAN BAYLIS, C.H.

New Companion of Honour. The Lessee and Manager of the Old Vic. Theatre, S.E. Daughter of the late E. W. Baylis and L. K. Baylis, both musicians. Was a child violinist and entertainer. Has managed the Old Vic. since 1898, and has won much fame for it as a theatre and opera-house for the masses and a "school" for actors.



DAME EDITH SOPHY LYTTTELTON, G.B.E.

The Hon. Mrs. Alfred Lyttelton. New G.B.E. Honour awarded for public services. Married the late Rt. Hon. Alfred Lyttelton in 1892. Amongst other important positions has held those of British Substitute Delegate to the League of Nations Assembly, at Geneva; and Member of the Central Committee on Women's Employment, 1916-1925.



DAME LAURA KNIGHT, D.B.E., A.R.A.

New D.B.E. The distinguished painter. Daughter of Mr. Charles Johnson. Married Mr. Harold Knight, the well-known artist, in 1903. Dame Laura was elected an A.R.A. in 1927, and her husband was chosen for the same honour in 1928. Dame Laura studied art at the Nottingham Art School; and at South Kensington she won gold, silver, and bronze medals, and the Princess of Wales's Scholarship. She first exhibited in the Royal Academy in 1903. From time to time, a number of her pictures have been reproduced in this paper.

RUSSIA—UNDER MATRIARCHY AND UNDER HAMMER AND SICKLE.

BEING AN APPRECIATION OF

"WHEN LOVERS RULED RUSSIA" AND OF "THE NEW RUSSIA."*

(THE FORMER PUBLISHED BY D. APPLETON AND CO.; THE LATTER, BY JONATHAN CAPE.)

THOSE familiar with the hectic history of that era of matriarchy which knew the Sophia who fell from Regency to a nunnery; Anna Mons, the German wine-merchant's daughter; Martha, the Estonian slave girl who became Ekaterina Alexeievna, "the lady of his affection" to Peter the Great, his Empress, and, on his death, the "Very Luminous Sovereign," Catherine I.; the autocratic Anna; the handsome, extravagant Elizabeth; and the passionate, progressive, libidinous, intellectual Catherine, wife and successor of Peter III., cannot quarrel with Mr. Poliakov's dictum: "Verily this was a time when lovers ruled Russia." Four Emperors followed each other through the XVIIIth century. The male interludes between their reigns were without significance, brought in, as it were, only to affirm the supremacy of the female principle.

What did matter was the favourite of the moment. Villim Mons, brother of Peter's first mistress, swayed Catherine I. when she was Tsaritsa, and ended with his head on a stake and his body broken on Peter's wheel; when she was on the throne her old lover, Alexander Danilovitch Menshikov, once a baker's apprentice, who had surrendered her to Peter, was Lord in the land.

Anna appointed as her Great Chamberlain Ernest Biron, who claimed the kinship of the Duc de Biron, but was a Bühren, son of a forester and a lady's maid. "The power of Biron over Anna was absolute and, where he was concerned, she had no will of her own." He it was who saw to it that the secret police had no rest, forced Teutonism, was an expert in nepotism, and kept his mistress amused by inventing such diversions as the famous House of Ice on the frozen surface of the Neva, the translucent palace in which he had a half-demented, princely jester wedded to "a female colleague of his, an old woman, whose duty it was to tickle the soles of the feet of the Empress as she was dropping off to sleep"—a custom which survived well into the nineteenth century!

Elizabeth refused nothing to the guardsman Shubin before she became Empress, and afterwards brought him back from Siberia, where, thanks to the Biron system, he had been only a number and so effectively "lost" that it was two years before he was traced. Meantime, she consoled herself with a chorister of the Imperial chapel, that Alexis Rasumovsky, son of an Ukrainian peasant, whom she actually married in secret soon after her coronation. And... "Rasumovsky remained on good terms with her, even when the arrogant Shuvaloff became her favourite and obtained unlimited power over her."

As to Catherine II., all were aware of her *amours*; of Stanislas Poniatowsky, the Polish Count who was to be King of Poland; of Gregory Orloff, who was her master, "as much as this many-sided woman could be mastered," but finished in disgrace, his mind deranged by jealousy; of Gregory Potemkin, noble "Corporal" of Horse Guards, omnipotent and magnificent statesman, creator of the "Potemkin's villages" that followed the advancing soldiery and provide a standard expression of doubt, and self-poisoner when he felt that he had lost his supremacy; especially, of the Letters-Patented, well-roubled Generals-Adjutant of whom Platon Zuboff was the last.

Those were the days of an Eastern license in high places and of absolutely personal rule, a rule, it must be added, that was rich in historical achievement. Little mattered save the monarch, the imperial ambitions, and the myriad of hangers-on. The people—well, serfdom was rife, the conditions were customary, and such revolutions as there were were of the "Palace" order. Inborn obedience did the rest. But Russia was promoted to be a part of Europe; and it remains so, despite a minority of "oriental" factors in the Union of Socialist Soviet Republics and because of the majority belief that westernisation is most emphatically what the country wants—westernisation at once utilitarian and in accordance with communism and the

creed of the embalmed, imaged, and worshipped Lenin. Obedience is still the anchor. Theoretically, it is the hour of the masses; actually, Autocracy raises its Dora-head and dominates and controls and compels those masses every bit as high-handedly as did any past "anointed of the Lord."

The decree is that the citizen is but an atom of the body politic. In the poor rooms that shelter the Moscovites there is communalism, a sharing of sleeping-space and living-space; but there is also individualism. The general kitchen is unemployed, and the single stove of iron and tiles is abandoned, "because if one family heats it the entire population of the house or apartment steal his fire. The kitchen contains a dozen or more small deal tables, and on each table is the 'primus'... on it one can cook one's own *Kasha*, boil one's own soup in one's own sauce pan, and while swearing allegiance to communism be one's own master in the communal kitchen."

That is significant. It is the eternal striving to be free; and it must conquer. Meantime, bureaucracy and the politicians continue their endeavours to standardise those over whom they have set themselves. The task is not

ever produce the blossom or the fruit desired, and, above all, never revert to type.

In a kindergarten book, there is a Shepherd's Song, with the words:

"He heard the noise of the tractors
New on the ancient farm
And he heard the burr of the airplanes
That guard our state from harm.
The glittering squadron swoops and flies,
A blood-red host, in the blood-red skies,
And the shepherd boy, his shoulders straight,
He cries: 'I too shall guard the state—
When its enemies alarm.'"

It is one of the "war psychosis" productions, but it indicates the methods.

And there is a revolutionary version of several fairy stories! In the new "Cinderella" the fairy god-mother is an agitator; the Prince is overthrown; "and the Cinderellas of the world—those who have been naught—shall now be all."

To quote "The New Russia": "Russian education rejects the theory that the social sense is but enlightened self-interest. It regards the 'collective' as something more and other than the sum of individuals; it is something which exists in itself, has its own life, something which demands not the expression of the individual, but sacrifice of him; and it teaches the child to believe and more than that to feel that in yielding up his individuality, his person, his life and his will to the collective life and will, he but merges himself in something so much grander and loftier than he can ever be himself, that his personality is enriched and heightened by the sacrifice. The Collective in this atheistic state is God."

Thus it is throughout: "train up a child in the way he should go; and when he is old he will not depart from it"—unless the path should degenerate into a morass!

Sagacity cannot be denied to the Russian communists: they have decided what they want and they are doing their utmost to secure it, if not in their generation in the years of generations to come. To what extent they will attain their ends, to what extent they will modify their programme, remains to be seen. Everything is in the melting-pot—the good and the evil are there, the new and the old, the weak and the strong, the false and the true, the selfless and the self-seekers. None can say what the ultimate alloy may be; whether, to change the simile, the worker will dwell with the "bourjui" and the Red lie down with the pink and the white, or whether Communism will be the smiling tiger replete with lady!

"When Lovers Ruled Russia" and "The New Russia" may well be read in conjunction, as I have read them. They do not bear directly upon one another because, after all, there was transformation in "All the Russias" between the reigns of Alexander I. and Nicholas II.; but, obviously, there is indirect relationship. The Matriarchal Period was one of serfdom and individualism; the Lenin Period is one of serfdom, the "cell," collectivism—and hope.

Of the two, that by Miss Dorothy Thompson, who is Mrs. Sinclair Lewis, is the more important. Indeed, it must be read by all interested in the most remarkable social effort of the age; for it is obviously truthful and properly just. The bad that is in the Soviet movement—and there is very much that is bad, as well as inefficient and impractical—the good that is in it—and not even the most prejudiced will deny it some—are dealt with fully and frankly and without bias. That is as it should be. Otherwise, there can be neither understanding nor such counter-measures as may be deemed politic. Remember:

"Isolated, spiritually, mentally and commercially from the rest of the world, a country which occupies one-seventh of the land surface of the earth and includes a hundred and ninety-three nationalities with about as many languages, is attempting to lift itself by its own bootstraps in one generation from an economically and culturally backward and half oriental nation into a modern industrial state, fancying itself at the same time a missionary to the world." It is folly to ignore a phenomenon.—E. H. G.



SOVIET RUSSIA PLAYING ITS TRUMP CARD: TEACHING THE OLDER ILLITERATES WITH THE AID OF BLOCK LETTERS.

The Union of Socialist Soviet Republics regards education as its trump card—without education it is impossible to be impressed by the printed propaganda that supplements propaganda in the theatres, in the cinemas, by radio, and in innumerable other forms! It is teaching the older illiterates of the country; but, as is emphasised in Mrs. Sinclair Lewis's "The New Russia," the children of Russia are the chief hope of the Communists, who teach them their creed not only thoroughly, but in a multitude of thorough and ingenious ways.

simple in the case of the adults, especially the peasants. They are too "set" to melt readily, however fierce the flame. With the children it is another matter. They are malleable and the hammer that is crossed by the sickle beats them into ordered shape.

The Russian leaders have abolished the Past; the Present is their experiment; their victory they see in the Future. Every precaution is taken to ensure the adherence of the grown-up. There is none but Soviet news to be had; theatres and cinema houses and the radio reek of propaganda, although the Ballet is permitted to pirouette in the classic way; the dead Lenin reigns grimly on from his bier in the Red Square; posters proclaim and orators declaim; Sir Austen Chamberlain is "the national bogeyman," the typical, Imperialistic, snobbish, bourgeois and capitalist; communist informers are everywhere; the State machine is a marvellous, if not unerring, maze of mechanism; and there is Fear for All in the O.G.P.U., the successor of the *Tcheka*, a fear, it must be said in justice, that chastises the peccant Communist with scorpions where it may merely chastise the commoner herd with whips! There is also much militarism; for the Soviet chiefs are persuaded that their country will have to fight an unavoidable war—a war of defence, they insist—and so must be ever-ready with men and women and weapons, including a big fleet of aircraft, an array of tanks and motors, and, as the doctors would have it, quant. suff. of poison gas.

It is upon the children, however, that the Communists rely. They are sowing the seed and watching and nurturing the shoot, trusting that the full-grown plant will remain the unblemished scion of selection and grafting,

* "When Lovers Ruled Russia." By V. Poliakov ("Augur"). Author of "Mother Dear: The Empress Marie of Russia and Her Times," etc. (D. Appleton and Co.; 15s. net.)

* "The New Russia." By Dorothy Thompson (Mrs. Sinclair Lewis). (Jonathan Cape; 12s. 6d. net.)

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A PAGE FOR COLLECTORS:

GENUINE WORM-HOLES IN OAK, AND THE WILES OF "FAKERS."

By FRANK DAVIS.

SO much information is available, and so many books and articles have been published, about the design and outward form of old furniture that a consideration of the characteristics of the material itself may be of interest. This article deals with oak. The photographs with which it is illustrated have been specially prepared by Mr. Murray Adams-Acton, F.S.A., and will in due course appear in his forthcoming book, "Domestic Architecture and Old Furniture" (Geoffrey Bles). It is obvious that appreciation of fine things, and consequent high prices, give the clever faker his opportunity. His life is hard, and is becoming harder, but undoubtedly it has its brighter moments. It is the business of all right-thinking people to make it unbearable.

Consider now a piece of old oak (Fig. 1). It is unpainted, and the worm-holes are perfectly distinct. Suppose this piece is part of an old Tudor house, just demolished. What is to prevent the faker using this old wood to make a piece of furniture good enough to deceive the average buyer? Obviously he must cut it. What happens? He will thus get two pieces, rather like those in Fig. 2. These show the marks of a circular saw. Our faker will perhaps avoid this rather obvious error, but he cannot avoid cutting through the worm-holes—and how, in making a fairly complicated piece of furniture, is he going to avoid cutting the worm-holes longitudinally and askant? If he uses this bisected surface either outside his faked piece or in the obscurity of the underneath part, he gives himself away at once. A worm is a

creature of fixed habit, and if it breaks through the surface, the hole which it makes is as sharp at the lip as the blade of a razor. It never emerges slantwise. Never yet was a worm which worked with half of its back exposed to the air.

An apparent exception to this rule is shown in Fig. 3. At first sight this is part of a panel made up of separate cut pieces. Actually, it is a perfectly genuine piece of wood, and the markings are explained by the fact that it was once covered with paint. The worm will work its way as far as the paint, and then burrow along immediately beneath it, eating the ceiling of its tunnel as it goes, but all the time

been much more extensive. The whole surface has been completely honeycombed, and so has collapsed after the removal of the paint.

If the faker has used a piece of oak that is in good condition, and to which he wants to give the appearance of age, in addition to making false worm-holes—a dentist's drill is sometimes used for this purpose, when the outer edge of the hole *will invariably be blunt*—he will first brush the timber with a wire brush. This is done to remove the soft sap from the grain. He will then paint and pickle it, and finally treat it with soda, lime, or potash. These chemicals will often work to the surface in cold weather and

produce a white bloom: this white bloom is a sure sign of wrong-doing, especially when combined with the marks of a wire brush, a typical example of which is seen in Fig. 5. Wire-brushed timber looks very much like wood washed up by the sea, with every edge blurred and rounded.

Now, if one looks carefully at any genuine early piece of furniture—one can examine almost any Gothic piece at South Kensington, for example—the carving on the parts not normally worn by handling, as a cupboard door is worn, will be quite sharp. But the fake, however cleverly done, will look blurred all over—how can it be otherwise if a wire brush has been used?—and the varied craftsmanship that is so admirable in early pieces is entirely lost.

The beautiful surface quality of old furniture is something which has not yet been really successfully imitated. There seems to be no satisfactory substitute for two or three hundred years of use. Modern varnish feels cold to the touch—the patina of age is warm in comparison. To judge surface quality requires an extreme sensitiveness of hand and eye which is not given to everybody, but it is a gift which can be cultivated.



FIG. 1. OLD OAK, UNPAINTED, WITH GENUINE WORM-HOLES: POSSIBLE MATERIAL FOR MAKING A "FAKED" PIECE OF FURNITURE.

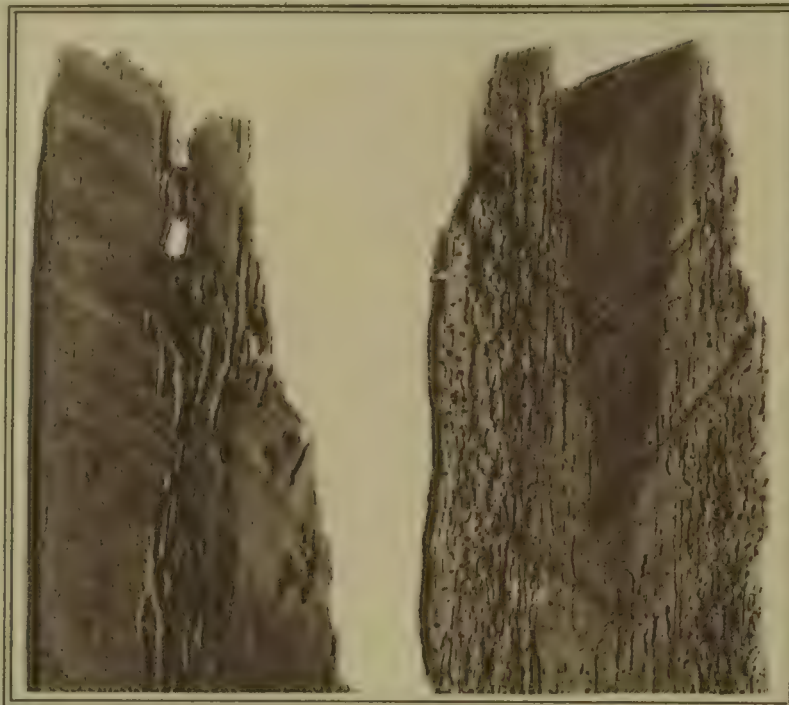


FIG. 2. A PIECE OF OLD OAK CUT INTO TWO PIECES, SHOWING BISECTED WORM-HOLES AND THE MARKS OF A CIRCULAR SAW: THE KIND OF RESULT WHICH A "FAKER" WOULD OBTAIN BY CUTTING IN TWO THE PIECE OF WOOD SHOWN IN FIG. 1.

protected from the outer air by the pigment. This is what has happened in Fig. 4. The same process has been going on as in Fig. 3, but the damage has



FIG. 4. ANOTHER EXAMPLE OF GENUINE WORMED OAK, FORMERLY PAINTED (AS IN FIG. 3), BUT SHOWING GREATER DAMAGE: THE WOOD SO EXTENSIVELY EATEN AS TO HAVE COMPLETELY COLLAPSED ON REMOVAL OF THE PAINT.



FIG. 3. AN APPARENT EXCEPTION TO THE RULE THAT WORMS NEVER EMERGE SLANTWISE, BUT MAKE A SHARP-EDGED HOLE: GENUINE WORM-HOLES AFTER THE REMOVAL OF PAINT, BETWEEN WHICH AND THE OUTER SURFACE OF THE OAK THE WORM HAS BURROWED.

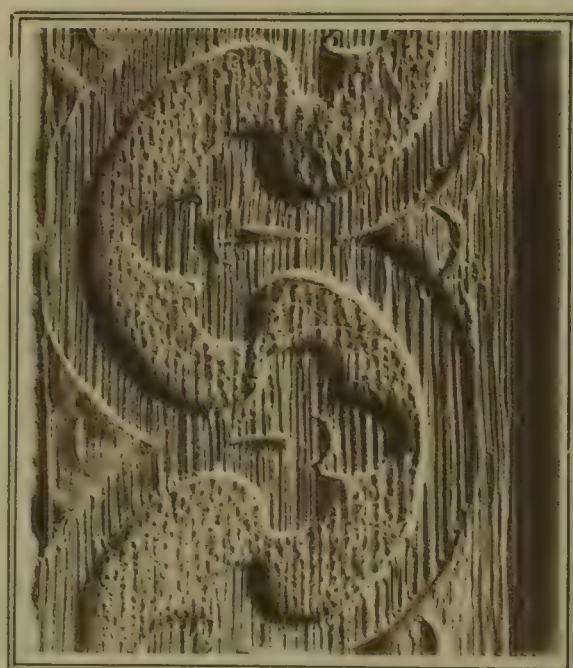


FIG. 5. WITH ALL ITS EDGES BLURRED AND ROUNDED LIKE WOOD WASHED UP BY THE SEA: OAK THAT HAS BEEN WIRE-BRUSHED—A TELL-TALE "FAKING" DEVICE EMPLOYED TO REMOVE SAP AND PRODUCE AN APPEARANCE OF AGE.

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A COLOUR BOOK OF EASTERN ART.

(see Illustrations in Colour on Page 401.)

FOR beauty of colour reproduction it would be difficult to surpass the volume from which two examples are reproduced on page 401 in this number—namely, "Oriental Art." Ceramics, Fabrics, Carpets, 100 Plates in Colour. With Introduction and Descriptions by R. Koechlin, President of the Board of the French National Museums, and G. Migeon, Hon. Director of the French National Museums. Translated by Florence Heywood, Lecturer at the Louvre. (Benn; 30s.). Modern colour-printing has attained something very like perfection, and it is here seen at its best.

"Oriental Art" is a comprehensive phrase, and obviously not used in its widest sense in a book of this size, with only twenty pages of letterpress. Some little prefatory explanation of the precise scope would have been welcome, beyond that conveyed by the introductions. Interesting as these are, and packed with erudition, both M. Raymond Koechlin and M. Gaston Migeon take the selection of plates as a *fait accompli*, and appear to assume a purpose in the choice which was evident to readers of the original French.

In the absence of a contents list, one must go through all the titles (printed on thin paper, in French, English, and German, opposite each plate) in order to obtain a conspectus of the ground covered, chronologically and geographically. China and Japan are not represented, and India but slightly, while the examples come chiefly from Persia, Mesopotamia, Syria, Turkey, Egypt, and Spain of the Moorish period. The trend of the introductions would seem to indicate

that the real area of inquiry has been the Islamic world, from about the eighth to the eighteenth century. Be that as it may, one need not be an expert to appreciate the wonderful beauty of design and decoration on the pottery and textile pieces illustrated in this delightful book. The scene depicted on Plate XX., by the way—a Persian dish of the twelfth or thirteenth century—recalls an item in the Eumorfopoulos Collection.



THE MODERN SHOWROOM: THE BOND STREET SALON OF THE ORCHORSOL GRAMOPHONE COMPANY.

Considerable interest was aroused by the exhibit of the Orchorsol Gramophone Company at the British Industries Fair, one model in which was made from sixteenth-century oak and designed in that period. One of the features of the Orchorsol is the patent sound-box, which permits the most delicate adjustment in order to bring out the beauties of the instrument according to the acoustics of the room in which it is placed.

BOOKS OF THE DAY.

(Continued from Page 388.)

introduced by the same critic, is devoted to the work of Mr. G. L. Brockhurst, A.R.A., R.E., who, as Mr. Salaman points out, has developed an original style, unique among contemporary etchers.

Reverting, in conclusion, to Italy—this time not the Italy of art but of politics—I find a frank and caustic account of an American Press correspondent's experiences in that country (besides several others, including Russia, Roumania, Arabia, and Mexico), in "THE TRUTH BEHIND THE NEWS," 1918-1928. By George Seldes (Faber and Gwyer; 18s.). The author describes his interview with Signor Mussolini—"the most interesting man of our era," and "an actor extraordinary, with a country for a stage." The chapter on "The Pope and Fascismo" was written, of course, before the recent settlement of the Roman Question, but it casts some interesting light on previous movements towards that goal, and the final sentence indicates the author's prescience—"However, there is sure to be a big 'Vatican-Mussolini' rapprochement story in the papers some day soon."

The subsequent fulfilment of that prediction inclines me, despite a certain flamboyancy in his style, to trust a writer who claims to say freely in a book things which censorship and other influences prevented him from saying as a journalist. British readers will be the more disposed in his favour by his view of our proceedings in Iraq, and his sympathetic attitude to our institutions in general. "I do not believe it is true," he says, "that the people of Soviet Russia are happy, or that the people of Fascist Italy are happy, with their paradoxically similar dictatorships; nor do I believe, after an investigation of ten years, that the British parliamentary system has failed." This tribute should encourage us to go on with the General Election. C. E. B.



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ELECTRICITY IN DAILY LIFE.

BY PROTONIUS.

THE COUNTRY HOUSE REVOLUTION.

A SHORT time ago the jubilee of the first appearance of the electric incandescent lamp took place. In the near future the electrical industry will celebrate the centenary of the birth of Michael Faraday, whose experiments with magnets and coils of wire in the laboratory of the Royal Institution made that industry possible. These events carry our thoughts back to the beginnings of the electrical progress which is so dominating a feature of modern life. In these beginnings the equipment of country houses with electric light played a very important part. The first machines for producing electricity were small affairs, suited for a single building. Even the most far-sighted prophets of the industry had hardly begun to dream of huge electric power stations supplying electricity wholesale over hundreds of square miles.

It was in the country house that many of the problems of electrical installation were worked out. Engineers sought to evolve a generating plant which would do its work both steadily and efficiently with the least possible amount of supervision. They learned also how to instal electric wires and fittings in old houses without disturbing or disfiguring the panelling or other decorative treasures of the structure. They closely studied the æsthetic side of electric illumination, so as to ensure that both the fittings themselves and the tone of light they produced should harmonise with the period to which the house belonged.

The ideal aimed at by the Central Electricity Board with its "electric grid" of transmission mains is

that every part of the country shall be irrigated by streams of cheap and abundant electricity; but for ten, twenty, thirty years or more the majority of country houses will be obliged to produce their own electricity if they wish to enjoy its benefits. Broadly, the latest electric light plant of to-day is similar to the installations of last century. The cumulative

experience and advances in engineering have, however, made appreciable differences in the all-round efficiency and reliability of the plant. While it is true that there are in existence to-day country-house equipments which have been at work night and day for thirty or forty years, and are still doing splendidly, it is also true that modern installations offer a much better proposition.

Just as the old electric *light* company has developed into an electric *supply* company, comprising electric power, heating, and cooking as well as lighting, so the country-house installation has spread its uses beyond mere illumination. This change was stimulated by the invention of the metal filament lamp, which needed only a fraction of the current demanded for carbon filament lamps giving the same degree of illumination. The change to the more economical lamp enabled country houses to enjoy better lighting and still have a margin of electric power available. This they could use for a variety of small electrical appliances which added greatly to domestic convenience. Electric kettles, toasters, food-warmers, shaving-water heaters, bed-warmers, and similar apparatus came into use.

Small electric fires, vacuum cleaners, fans, and motors for driving sewing-machines and kitchen appliances all came within the range of the country-house installation. The latest addition to the list is the electric refrigerator.

The last decade or so has, in fact, witnessed a revolution in country-house electrical equipment. From being the sole purpose of the installation, electric light is tending to become of secondary importance. The object now is to supply *power* for use in the house for heating, cooking, and labour-saving; in the garage for car-washing and repairs; in the laundry for driving washing machines and heating irons; in the dairy for milking, refrigerating, separating; and, on the farm, for pumping water and driving chaff-cutters and various machines.



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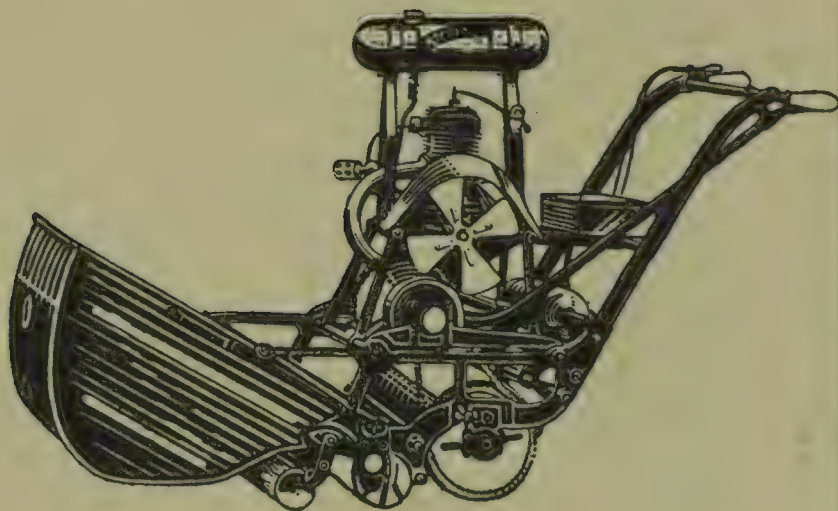
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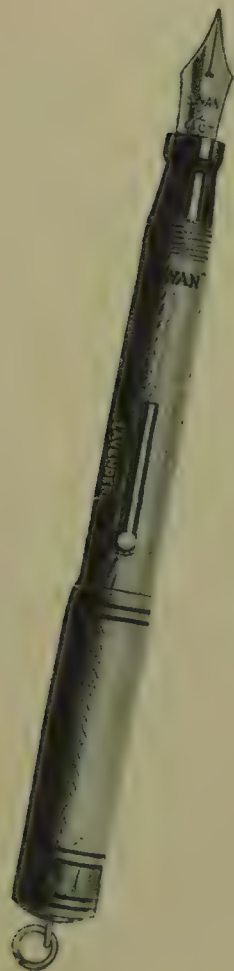
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The radio-active waters, direct from the King's Spring, are served for drinking in the historic eighteenth-century Pump Room. It is the meeting-place of all who come to Bath, whether to drink the waters or merely to enjoy the restful beauty of the city or its varied amusements. The room is furnished with many beautiful original Chippendale seats and chairs, and on the walls are portraits of eighteenth-century celebrities. In a semi-circular recess is a statue of Beau Nash, and beneath it is the famous Tompion clock, to which Dickens alludes in the pages of "Pickwick."

The Bath
Season.

Every year the summer season is growing more popular, the bathing establishment being maintained in full activity throughout the year; it must, however, be admitted that the autumn and spring are most favoured. Bath is sheltered from the north and east, its sunny slopes exposed to the south and west, with altitudes varying from 60 ft. to 750 ft. above the sea-level. It is well provided with first-class hotels and boarding-houses.

Entertainments. With regard to entertainment, this beautiful city compares favourably with any spa in Britain. Founded by Beau Nash in 1704, the Pump Room Orchestra has the distinction of being the oldest in Britain. Never in all the two and a quarter centuries of its existence has this famous orchestra been more successful than it is now under the direction of Mr. Jan Hurst. There are symphony and chamber concerts, vocal and instrumental recitals, lectures, etc. The Theatre Royal, historic in the annals of the stage, the Palace Theatre, and the various picture theatres, provide respectively first-class dramatic, variety, and cinematograph programmes. The Assembly Rooms, built in 1771, rich in Dickensian associations, are still a popular entertainment centre, where all the



BATH ABBEY FROM THE NORTH-EAST.

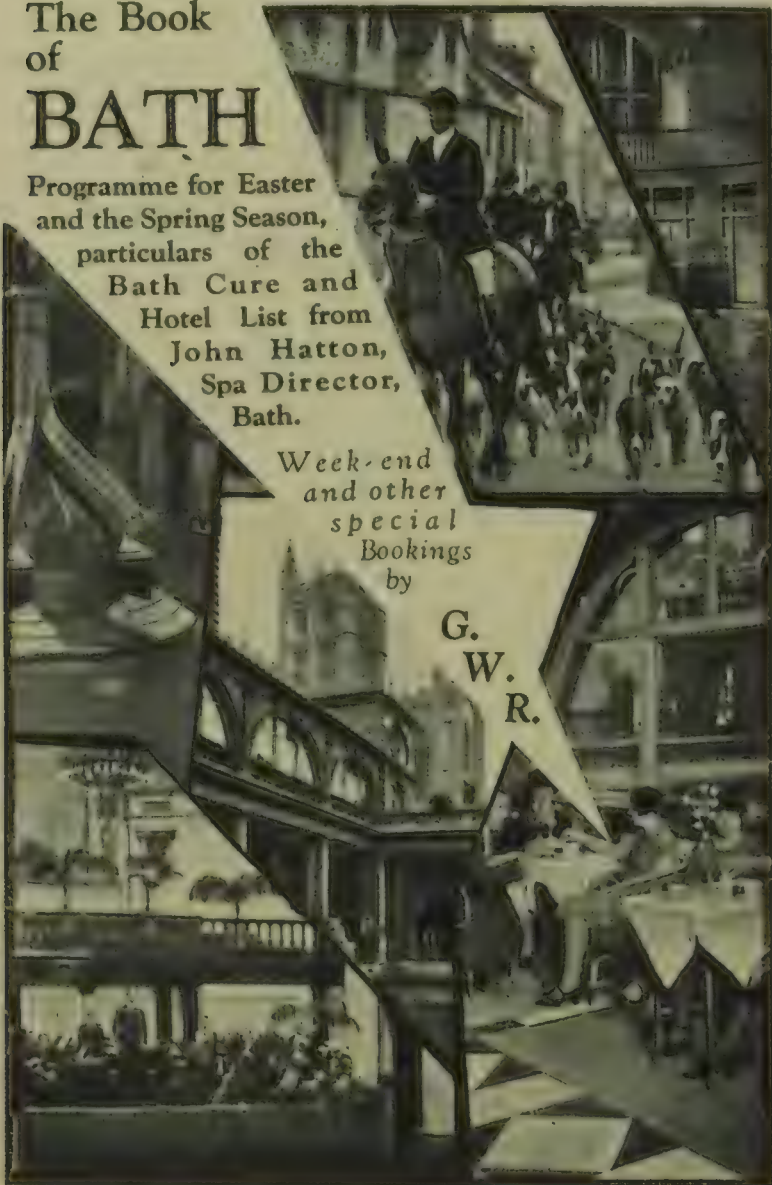
most successful super-films of the day may be seen. Among the places of interest that may be visited from this spa are Wells and Glastonbury.

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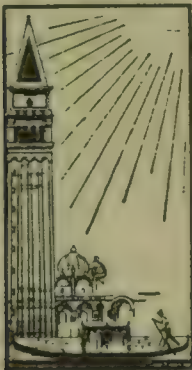
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THE CHRONICLE OF THE CAR.

FROST DIFFICULTIES—STARTING-UP MADE EASIER.

IT is incredible that anyone, except the people who sell skates and those who make their living out of repairing cracked radiators and cylinder blocks, can regard the winter of 1929 with anything but horror. It has been and still may be (do not forget that there was a blizzard in Devonshire last April), a nightmare; but if a happening so horrible can be said to have compensations at all, I suppose we ought grudgingly to recognise that we have been brusquely reminded of a number of truths about motoring in very severe weather which most of us had forgotten. Those of us who revel in heated motor-houses, or who keep their cars in properly warmed public ones, have missed a deal of useful education, in addition to many piercing agonies of suspense and realisation. I daresay those lucky ones will bear the news with fortitude, but they do not really know anything about cold-weather troubles. Only we whose motor-houses are of the sort apparently designed for the tropics have been forced to go to the root of the matter, to plumb icy depths of ignorance for the truth.

Starting the Only Real Trouble.

There is, of course, only one cold-weather trouble—or should be. That is the difficulty of starting your engine for the

first time every day. Protecting it from damage by frost is a simple, if laborious, job, and one which is skimped to an extraordinary degree by six motorists out of ten. All you need do is to empty the water (every drop of it) from the cooling system every night, and, to make assurance doubly sure, to wrap up the engine with a thick blanket, as well as covering the radiator with another—just in case. It is quite simple, and I should not think of mentioning it if I had not heard so many tales of disaster from people who ought to know a great deal better.

The Hot Kettle.

Starting-up troubles are not always easily disposed of. The abominable frosts of the second and third weeks of last month won the day in many a

garage. Even kettles of boiling hot water poured again and again into the radiator and over the induction failed to do anything except form the foundation of a miniature skating-rink on the garage floor. What starter-batteries have had to endure lately scarcely bears thinking of by the mechanically tender-hearted. Theoretically—indispensable word—there seems to be no reason why an engine in proper condition should not start up readily in cold weather, provided its idiosyncrasies are familiar to its owner. In practice it just doesn't, and that is all there is about it. At least, it doesn't in nine cases out of ten. I am lucky in representing one of the tens, as I was able to get my own engine to start on the absolutely coldest morning of all, and failed to do so under fifteen minutes three days later, when there had been ten degrees less frost in the night: an excellent example of exceptions proving the rule.

Condensation Responsible.

Generally, the main reason why an engine refuses to show a sign of life, especially after a few days' inactivity, is that condensation in the combustion chambers is very heavy, and the chances are that the points of the plugs are dripping wet. It is wise, in order to save your battery, to begin operations by taking the plugs out and drying them on the kitchen stove. Let them warm up thoroughly, before putting them back, to the point where they are too hot to handle without gloves. That usually helps a good deal. Be sure, too, to turn the engine over diligently beforehand, in order to break the oil-film on the cylinder walls.

The Danger of Frozen Oil.

As this starting-up business is likely to be pretty long in any case, it is a good plan to use your starter for freeing the engine when the plugs are out, and the work of spinning it is light. This will start the oil circulating, and lessen the risk of lubrication failure while the engine is still cold. Twenty degrees of frost can make ordinary engine oil resemble gear-oil for thickness, and in certain circumstances makes it sticky enough to stop the engine from running at the safe, low speed to which you must keep it for at least ten minutes. Far more failures to start an engine are due to over-heavy oil than most people believe. If it were practicable,

I would like to put a blow-lamp under the sump for a few minutes before attempting to do anything else, but naked lights should never be brought near an engine.

A New Gadget—

There is no denying that all this is a troublesome business. If you have to reckon on taking out four or six plugs, filling the radiator two or three times with hot water, warming the plugs and putting them back again before you attempt to start the engine, you must allow the best part of half-an-hour. I have, for these weary reasons, been considerably interested in a gadget called the Motor Start Aider, sent to me for trial by Messrs. P. Weil and Co., of 89, Upper Thames Street, E.C.4. This is simply a metal cylinder, about a foot high, and five inches in diameter, filled with steel wool.

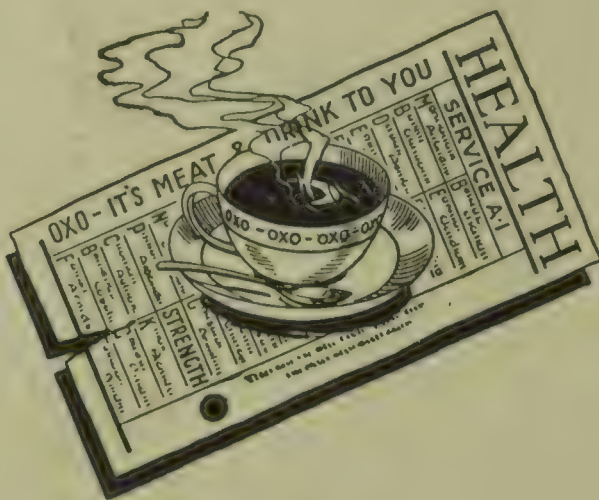
—And Its Success.

The bottom is perforated, and at the top a length of hose is pushed over a flanged opening. All you have to do is to heat the container over a gas-ring or spirit-lamp for a few minutes, and then apply the free end of the hose to the air intake of the carburetter. The hot air sucked in as the engine turns over generally produces a start within a few seconds. The Aider was tried on a four-cylinder engine which is, without exception, the worst morning-starter I have ever known. With the Aider it started up briskly after the engine had been pulled round once only by hand. I am trying the dodge on as many different engines as I can, and hope to report as favourably another time. It certainly is remarkably effective so far, as really simple things so often are, and the owner of the engine in question can hardly believe it is true.

JOHN PRIOLEAU.

The official opening of the Benguela Railway will take place at Luao, on the Angola Belgian Congo border, next June, and will be attended by the Portuguese Minister of the Colonies, besides other notable people from England and Portugal. The Union Castle Line mail boats, *Carnarvon Castle* and *Balmoral Castle*, will make special calls at Lobito Bay for the event, doing the journey from and to Southampton in about eleven days.

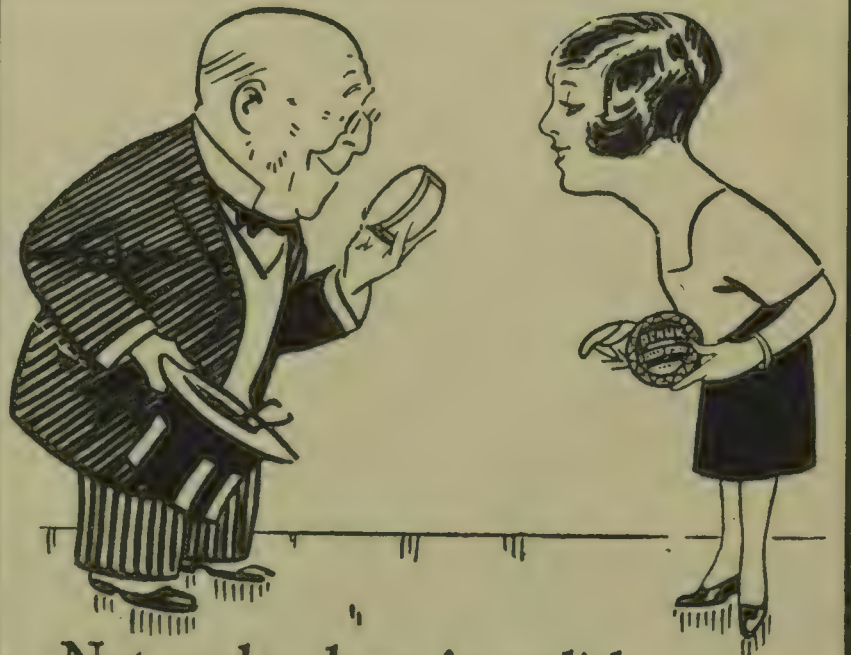
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MARINE CARAVANNING.—XXII.

By COMMANDER G. C. E. HAMPTON.

THE "ideal" boat exists in the mind of every boat-lover, including my own. As, however, I have sailed in so many different types of vessel, I have an "ideal" belonging to each class. Like many others, I have never been able to build any of my "dream ships," but I shall see one of them completed next May, for an order has been placed with Mr. Hervey, of Isleworth, for the owner-driver's motor-cruiser which I described in these pages last October.

To suit the requirements of her prospective owner, various modifications have been made. Her length has been increased 3 ft. to make space for full-sized wardrobes in the forward cabin, and to enlarge the saloon; her beam has also been added to in order to preserve her proportions, whilst a heavy iron keel has been added to maintain her original draught of 3 ft. 9 in. Instead of the usual sort of ballast, a number of heavy dissolved acetylene cylinders will be carried below the floor boards, and will supply gas for the bathroom geyser and cooking-stove. They will provide gas for many weeks before they require replacement with full ones, and, like soda-water syphons, are hired from the gas-makers.

The unusual arrangement of two separate engine-rooms will be noted, with an alley-way dividing them. It is common practice in big ships, of course, and has obvious advantages, but in this case there is the

additional one of a clean access to the forward cabin without danger of engine-oil soiling white clothing. It is a modification since the original design, and necessitated the removal of the bath-room to the position shown, its place being taken by the Stuart and Turner electric-light set. Two engines will be fitted, but the make has not been decided on; they will be of British manufacture, with six cylinders,

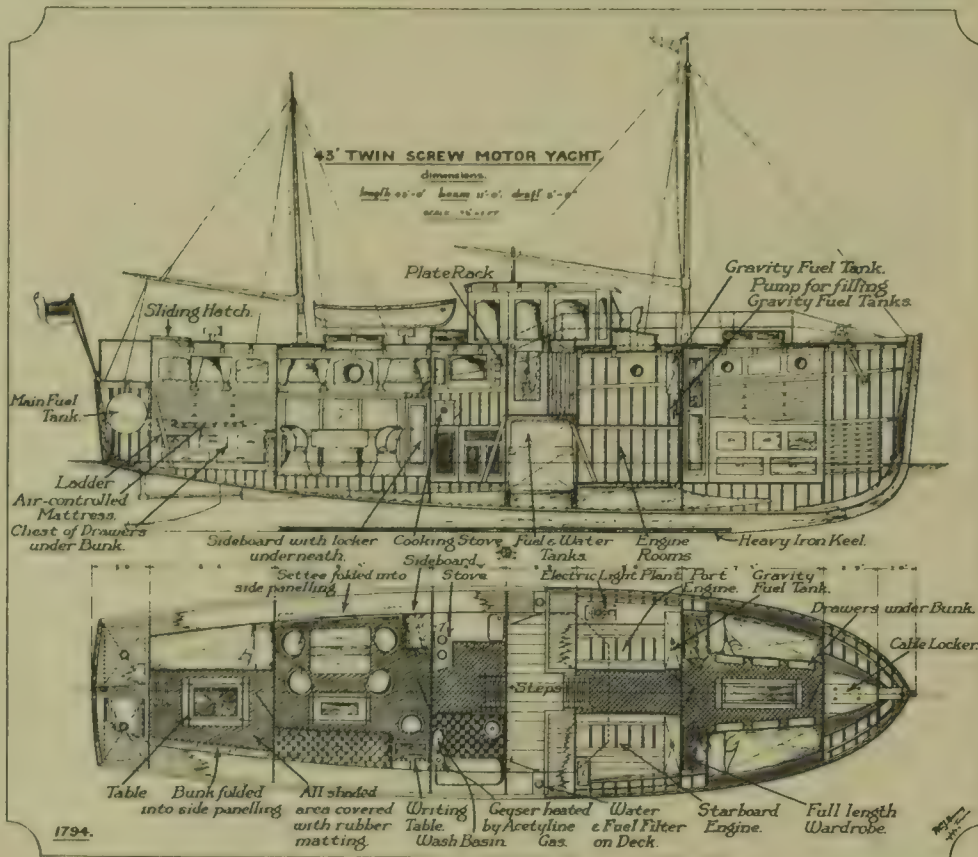
developing 25 to 30 h.p. each, and coupled to Burn reduction gear. This combination should be both silent and free from vibration.

Though the vessel is essentially for the owner-driver, sleeping accommodation could be provided for a paid hand in the starboard engine-room, by fitting a hinged bunk against the ship's side, and toilet arrangements against the forward bulkhead.

There is ample room, because the engines will not project far forward, as their clutches and reverse gears will be under the cockpit deck. Labour-saving will be a great consideration: the floors, therefore, are to be covered with rubber matting supplied by Messrs. Spenser Moulton, and the internal painting will be carried out on novel lines.

The hull planking, deck, wheel-house, and raised cabin top are of teak, and the main frames of oak. All engine controls will be led to the helmsman's position, including the oil and water gauges. Foamite will be used as the safeguard against fire. Sleeping accommodation is to be fitted in the wheel-house, so that, apart from the saloon settees, the vessel will sleep a party of five in comfort. She will have many other refinements, which I will deal with when the *Paulus* has completed her trials.

Marine caravanners will be interested to hear that *The Illustrated London News* will offer a Cup for the most meritorious cruise carried out by an amateur between April 1 and September 1, 1929, in a motor-cruiser not exceeding 36 ft. long. The conditions will be published in next week's number.



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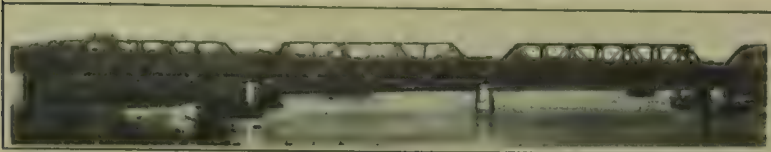
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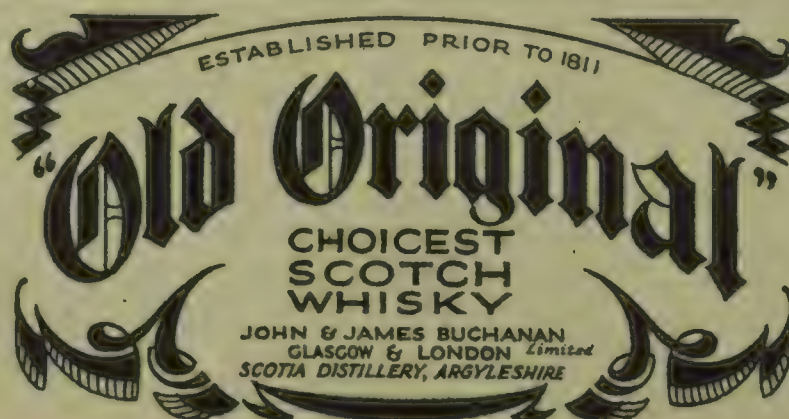
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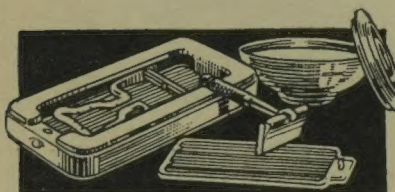
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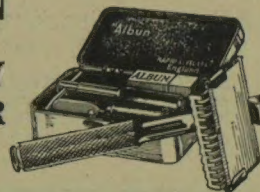
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THE BUDDHA IMAGE BORN IN PESHAWAR.

(Continued from Page 394.)

The image shown in Fig. 7, which is probably about three hundred years later than the last example, was discovered at Sarnāth, the place where the Buddha preached his first sermon, and his image is here represented in that attitude with the hands in the *mudrā*, or teaching posture. The close-fitting transparent robe and highly ornamental nimbus indicate that the image belongs to the Gupta period of about the fifth century A.D. The beautifully decorated nimbus, with two angels hovering above the Buddha's head, is strikingly original and in marked contrast with the plain halos of the Gandhāra images. It will be noticed in this sculpture that all the features of the Indian type of Buddha image are now fixed—namely, the prominent *ushnīsha* and spiral curls, the long ears and thick lips, and the upturned soles of the feet. The lines round the neck are strongly marked, and the conventional manner in which the folds of the transparent robe are portrayed, falling over the ankles and the front of the pedestal, is worthy of notice. The image shown in Fig. 8 is from Bodhi Gaya, and represents the Buddha seated on a lotus-throne under the famous Bodhi tree, attended by two Bodhisattvas. Although a century or more later than the last example, there is not much difference in the style of the two figures. However, the nimbus is no longer round, but takes the form of a horseshoe-shaped aureole like those common in early Hindu art.

The next example (Fig. 9) is from Conjeeveram, in the Madras Presidency. It is a life-size black stone image. The white transverse lines painted on the arms and breast indicate that it is now being worshipped as a Saivite saint. The tall *ushnīsha* on top of the head, the painfully conventional hair, and huge ears denote that it is a late example. The position of the hands shows that the sculpture represents the Buddha in the meditating attitude. The sole of the right foot is decorated with a wheel—one of the famous beauty marks. Perhaps the most interesting feature about this degenerate work of art is the tenacious manner in which the original Hellenic lines, suggesting the folds of the robe over the left breast and legs, have been retained for seven centuries or more. It is

(Continued in third column.)

CHESS.

CONDUCTED BY ERNEST IRVING.

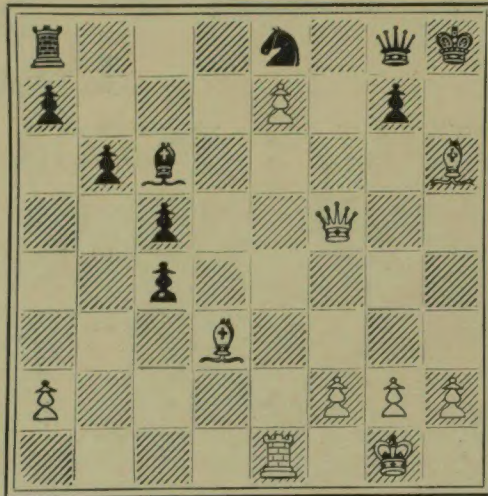
ANSWERS TO CORRESPONDENTS.

R A SPURR (Exeter, N.H.).—Write to Mr. J. T. Steele, Newcastle Road, Shavington, Crewe, and join the British Correspondence Chess Association.

DAVID HAMBLIN (Newton, Mass.).—In Game Problem XVII., if 1. RQ5, the reply RKT4 is awkward.

R L O'BEIRNE.—Solutions of problems appear one month after publication. We have solvers in the uttermost corners of the earth; hence the interval.

GAME PROBLEM No. XX.
BLACK (10 pieces).



WHITE (10 pieces).

In Forsyth Notation: r3srqk; p3p1pr; 1pb4B; 2p2Q2; 2p5; 3B4; P4PPP; 4R:K1; White to play, and mate in six moves.

This week's problem is the ending of one of ten simultaneous blindfold games played by Sämisch, one of the strongest and most brilliant of living masters, and superior to many more advertised players. The position shows that he had given Black a rough passage, and at this juncture he literally decimated the opposition by announcing mate in six.

SOLUTION OF GAME PROBLEM No. XVIII

[6kt; 2brq1pr; p7; 1p3B2; 2p2Q2; 2P4R; PP3KP1; 4R3; Black to play and draw]

Black should have played 34. — BR7! White cannot play 35. RxB because of QK6mate! If he plays 35. QR5, Black continues with 35. — BKT8ch, and White is so cramped that he can never bring his superior forces into play.

CORRECT SOLUTION OF PROBLEM No. 4039 from J H E Jarvis (Pukehou, N.Z.); of No. 4041 from John Hannan (Newburgh, N.Y.), and R B Cooke (Portland, Me.); of No. 4043 from E G B Barlow (Bournemouth), H Burgess (St. Leonards), P J Wood (Wakefield), J Barry Brown (Naas), and M Heath (London); of GAME PROBLEM XVIII. from F N (Vigo); and of I., III., and V. of the 5 Aces from R E Broughall Woods (Chilanga).

Continued.]

true that the conventional folds round the feet resemble anklets rather than drapery, but there is no question as to their origin. The crude design below the pedestal represents a lotus-seat. In these later images, the nimbus, the ornamental back to the lotus-seat, and the attendant figures disappear altogether, perhaps owing to lack of ability on the part of the Buddhist artists of the period to reproduce them.

The image shown in Fig. 11 is a typical specimen of a mediæval Burmese Buddha. It is carved out of alabaster, was originally gilded, and once stood in King Thibaw's palace in Mandalay. It is a development of the South Indian type of Buddha. It will be noticed, even here, that the conventional lines suggesting the drapery and lotus-seat are still retained. In gilded Buddhas of this kind the hair was often painted black and the conventional curls picked out in gold line, thus saving the artist the trouble of carving them. No ancient Buddhist monuments have been discovered in Burma, and it seems unlikely that Buddhism reached Burma before 600 A.D. The earliest monuments in Burma resemble the later Buddhist monuments of India, and those of Southern India in particular. In all probability, it was mainly from the ancient ports of the Coromandel coast that the Buddhist Scriptures and architecture found their way into Burma about the seventh century A.D., thus accounting for the striking resemblance between the earliest Buddhist monuments of Burma and the mediæval examples found in India.

Not only did the artists of the Gandhāra school create the type of image described above, but they also produced standing, fasting, and recumbent images of the Buddha. These, however, requiring more skill to produce than the former type, never became popular with the later Buddhist sculptors, and are only met with here and there, where there happened to be a sculptor of exceptional ability to execute them.

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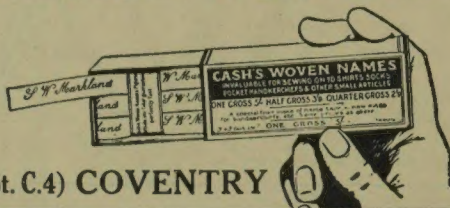
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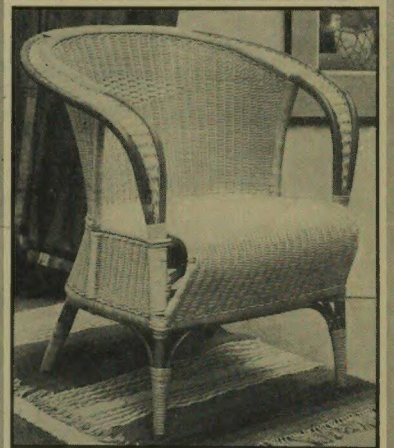
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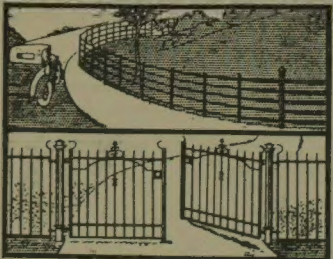
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